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ABSTRACT

This report is an overview of events that have taken place over the last 4 years to further efforts to make the arts part of what every schoolchild learns in every grade. The report recounts how the Arts in Schools Basic Education Grants (AISBEG), a targeted federal pilot project of the National Endowment for the Arts, has stimulated change at the state level and in classrooms around the country. A chart presents a state-by-state breakdown of program grants for fiscal years 1987 through 1990. Part 1 of the report sets out "AISBEG Goals and Response." Part 2 looks at "Defining Planning." Part 3 of the report presents "Implications for the Future: Conclusions and Recommendations." Each of the parts includes a table of contents. Profiles describing each state's participation in the program also appear in the report as does a listing of national arts and education organizations. (SG)

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A REPORT TO THE NATIONAL ENDOWMENT FOR THE ARTS ON THE IMPACT AND RESULTS OF THE ARTS IN SCHOOLS BASIC EDUCATION GRANTS

ED 365 578

PLANNING TO MAKE THE ARTS BASIC

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PLANNING TO MAKE THE ARTS BASIC

A REPORT TO THE NATIONAL ENDOWMENT FOR THE ARTS ON THE IMPACT AND RESULTS OF THE ARTS IN SCHOOLS BASIC EDUCATION GRANTS PROGRAM

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1991 NATIONAL ENDOWMENT FOR THE ARTS

AISBEG

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BACKGROUND

EVALUATING PROGRESS

PURE AND SIMPLE, MAKING THE ARTS BASIC COMES DOWN TO MAKING SURE THAT ARTS CURRICULA ARE DEVELOPED AND EFFECTIVELY TAUGHT, K-12 ON A PAR WITH ALL OTHER ACADEMIC SUBJECTS.

This is a report about change. It is an overview of events that have taken place over the past four years to further efforts to make the arts a part of what every school child learns in every grade. It recounts how a targeted federal pilot project of the National Endowment for the Arts has stimulated change at the state level, and ultimately at the local level, in classrooms around the country. It shows that what has been started has critical impact on the current and future shaping of priorities and policies at the federal and state levels. This report, then, is a look forward as well as a recounting of events.

In 1987, the National Endowment for the Arts initiated a program that would effect significant and lasting change within the country's state arts agencies - changes in goals, in structure, and constituency - and that would also enlist these agencies in being agents of change throughout their states. The Endowment determined that a special initiative, a pool of funds to be used by state arts agencies to support planning to make the arts integral to basic education in schools, K-12, might stimulate real progress in arts education. In creating the program it in effect asked state arts agencies, change agents, to go beyond their usual territory, to initiate, lead, and foster collaborative planning with state education agencies as well as other partners that would lead to the development and teaching of curriculum in all arts for all children. The defined task was to find lasting ways to make the arts basic to the education of every student.

What was the desired goal implied in the term "making the arts basic to education?" First, making the arts basic to education means providing access for all students to all arts as disciplines - sequential technical and aesthetic training in music, visual arts, theater, and dance as a minimum, also including media and literary arts. Then, equally and possibly even more fundamental to the general education of every student, it means integrating the arts into classroom teaching, to teach through the arts and to help students understand the integration of art into all facets of life and civilization. Pure and simple, making the arts basic comes down to making sure

that arts curricula are developed and effectively taught, K-12, on a par with all other academic subjects.

State arts agencies traditionally have played an advocacy role towards making the arts basic, often since their enabling legislation, and have long worked to place artists in schools through residency programs. But there had never been a formal, organized program that asked state arts agencies to go beyond their traditional boundaries and deal directly with the issues of shaping curriculum and effecting change in public school education at state, district and school levels. Then, in 1987, the National Endowment for the Arts asked state arts agencies to use the leverage of a very small amount of money combined with a very real understanding of why the arts are important to education to effect lasting progress, from the outside, within the huge bureaucracy of state education systems. Not without justification, many state arts agencies have come to refer to the subsequent activities as "the David and Goliath program."

The intent of the new program, Arts in Schools Basic Education Grants, (AISBEG), was to provide seed money for planning, followed by single or multiyear implementation funds, to support strategies that would make the arts basic in schools. It responded to a harsh reality: At the time the program was launched there was not a single basic arts education program, providing learning in all arts for all students, in any public school in the country.[1] With the exception of gifted and talented programs largely focused on studio and performance skills, few students had any substantive exposure to the arts, or any understanding of the arts.

True, the Eighties had seen a national education reform movement: By mid-decade many states were drafting new mandates and education philosophies that included the arts. But there, in almost every state, it stopped. Transforming recommendations into reality seemed nearly impossible. State departments of education were faced with other priorities, pushed by highly organized education advocacy groups for math, science, language arts, even sports. Often, state departments of education were in fact content to let their arts "requirements" be addressed through the residency programs offered through the state arts councils: An occasional artist in the classroom offered a simple and inexpensive solution. It was a classic Catch-22: The core of state arts councils' education work - residencies offered an easy out, and in effect let states give lip service to basic arts education. In some states, the departments of education only tacitly acknowledged the arts residency programs, as the idea of letting artists into the classroom was not universally approved, because of concerns that these programs would take away from the normal classroom work or that artists would "corrupt" the classroom education.

[1] From research conducted in conjunction with Toward Civilization: A Report on Arts Education/National Endowment for the Arts (May 1988) Library of Congress, United States. p.13

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WILLINGLY OR RELUCTANTLY, THE PARTICIPATING STATE AGENCIES ARE STARTING TO BECOME MAJOR PLAYERS IN CONTINUING EDUCATION REFORM

The initiation of AISBEG planning grants in 1987 suggested a framework for the necessary solutions, confronted the problem head on, and in the process drew loud protests from state arts agencies. Immediately, it became clear to the early participants that taking a pro-active role in making the arts basic would require new priorities, often translated into structural changes within their agencies.

Nearly every state agency had a smoothly functioning and clearly defined Arts in Education program, focused on artist residencies, and developed in response to the unique education programs and circumstances in each state. Over the years, the programs had been fine tuned, and were clearly understood and generally eagerly used by schools, albeit by a fairly small number of schools. (State arts agencies have annually reached approximately 10% of the nation's schools through residencies in recent years.[2]) In addition, and of equal importance, the programs served each state's individual artists by offering them an opportunity for income. Few state arts agencies were ready or willing to potentially change something that was perceived to be effective. There was concern, too, that AISBEG would drain Endowment funding away from residency programs in the short term and in future years.

Despite these issues, states began to take advantage of the program. In 1987 - the initial funding round - 42 states applied, and 16 state arts agencies received planning grants of up to $20,000. Another 11 states received planning grants in 1988 and 1989. Implementation grants were awarded beginning in 1988, generally at the level of $50,000 a year for up to three years. Though the intent of the program was to offer planning grants as a prelude to implementation grants, some states applied directly for implementation, skipping the subsidized planning phase.

As of the end of Fiscal Year 1990, 33 states had participated in AISBEG. Their experiences have varied considerably. Some have eagerly embraced a new leadership role in shaping public education. Others have viewed themselves as resources, and have taken a supporting role to activities initiated by or transferred to the state department of education. A few have remained at arm's length, in effect subcontracting the task of planning and programming change to others.

Despite these differences, all have taken the first steps towards what will most likely be lasting and significant change. Willingly or reluctantly, the participating state arts agencies are beginning to become major players in continuing education reform. They have forged relationships with their state departments of education, and have worked from inside and outside the system to effect change in the way students are taught in classrooms, K-12.

[2]According to figures compiled from final reports submitted to the National Endowment for the Arts, Arts in Education Program from State Arts Agencies for the 1989-1990 school year.

They are learning to speak a new language. They are also rethinking the definition of "arts constituency." Now, arts educators are for the first time beginning to be included, along with arts organizations and artists, as arts agency constituents.

The experiences, state by state, are fascinating. AISBEG's intent was to use the planning process as a catalyst for change, an opportunity to focus attention, bring together disparate groups, and create replicable models. It sounds straightforward on paper, but in reality has been complex, frustrating, and immensely time consuming. Nearly every participating state agency has underestimated the time it would take to even wade through a "planning to plan" process of identifying partners and planners, learning a common language, and getting people to the planning table. Many have had to invest considerable time and resources in advocacy and public education, just to develop the heightened awareness and interest necessary to launch an effective planning process.

Because of the nature of public education in America, with strong emphasis on local control, the state arts agencies have learned that progress will take a long time. Some conservatively feel they will see true results only after 10 years, and real change after 20 years. All have learned that a depth of change will require a shift of philosophy and values by the public: Parents, teachers, principals and school boards must embrace the concept of the arts as basic education before real inroads can be made.

The states have seen that planning can take place in many ways, with a diversity of results, and the debate goes on: What is planning for basic arts education? Is it a conference, a series of position papers, a written statewide plan, a series of model sites, local plans, curriculum frameworks, teacher training, advocacy, networking, local partnerships between arts organizations and schools? What really works? The diversity of approaches begs the next question: How can results be evaluated and progress measured? Is it possible to collect any meaningful baseline data? And finally, what is the long term stewardship role of the state arts councils, once plans have been crafted and responsibilities assigned for implementation? How can an often uneasy partnership between a department of education and state arts agency be effectively maintained through the years, after the incentive of planning money and pilot implementation funds diminishes?

THE NATURE OF THIS STUDY

The enormity of the unanswered questions and the potential long term impact on the nature and priorities of state arts

agencies have led directly to this study. The National Endowment for the Arts determined that it was critical to learn from the states concerning their experiences, the issues faced by each, and their progress to date. Though at this early time it is almost impossible to gather extensive quantitative data concerning changes and outcomes, it is both possible and necessary to gather qualitative information that can shape future planning and policy at the national level as well as directly aid the states.

In October 1990, the Arts in Education Program of the National Endowment for the Arts contracted with ArtsMarket Consulting, Inc. to conduct an in-depth qualitative study of AISBEG and its impact on the field. The intent of the study was to learn of issues and outcomes from many of those who initiated and led AISBEG planning and implementation and to develop a series of findings and recommendations, as well as before/after profiles and case study information that could be useful for policy and planning at the federal and state levels.

Seventeen states out of the 33 AISBEG participants from 1987-1990 were selected for on-site study based on their length of time in the program - with the understanding that early participants would be better able to reflect on multi-year efforts - based on their diversity of approaches, geography, economic conditions, and state education systems. Each of these states was visited by an evaluator for up to five days. The on-site time was spent interviewing the following: executive directors of state arts agencies, arts in education program staff, other key state arts agency staff who were involved in any aspect of AISBEG related work; task force or planning committee participants; advisors; Alliance for Arts Education executives, board, and volunteers; representatives from arts education associations; artists; state department of education arts specialists, state education superintendents or administrators; teachers, district arts coordinators and principals involved in AISBEG; arts organization executives, legislators, and faculty and/or administrators from higher education who were involved with AISBEG. In addition, evaluators frequently traveled to pilot sites, seeing firsthand a diversity of models in urban and rural school districts. Planning documents were collected and reviewed.

In addition, a basic set of data was collected from all 33 states that participated in AISBEG between FY 87 and FY 90, to particularly learn of any changes in funding, staffing, priorities, or programs as related to AISBEG, both within the state arts agencies and the departments of education.

This report is based on qualitative data collected through the interviews and on-site meetings. Supporting statistical data contained in Part Three and referenced in various charts throughout

the study was collected from surveys answered by the 33 FY 87-90 participant states, and other secondary sources including The National Center for Education Statistics; the National Assembly of State Arts Agencies; the Council of Chief State School Officers, Assessment Center; the National Association of State Boards of Education; and the State Budget Officers Association.

Five evaluators participated in the on-site data collection: Jane Delgado, Sally Gaskill, Joan Lounsbery, Louise K. Stevens, and Cheryl Yuen. All contributed enormously to this report, through the development of case studies and field reports. Sally Gaskill co-directed the team together with Louise K. Stevens, and merits special thanks and credit for conducting nearly half of the site visits and contributing many structural and content ideas to this report. Researcher Beth Kanter created standardized data collection tools and gathered statistical data from the 33 states, and together with Surale Cannon created the statistical profile data that makes up half of the report. The report was written by Louise K. Stevens, with the very important and appreciated collaboration of Sally Gaskill and Beth Kanter. Additional appreciation goes to copy editor Joanna McQuillan Weeks and designer Sherry Hamel of Black Crow/*Graphics*, New Bedford, Massachusetts. The team would like to thank David O'Fallon, Doug Herbert, and the Endowment Arts in Education Program staff for their input, guidance, and for helping to gather extensive information throughout the process. The team would also like to extend special thanks to the state arts agencies that gave generously of their time during the 17 on-site reviews and that worked to bring together people from throughout their states for interviews and discussions.

It is important to note that this report weaves together impressions and ideas conveyed by many people involved with AISBEG, ranging from teachers and district administrators to state arts agency staff members, arts organization representatives, artists, state department of education staff members, legislators, and members of state appointed councils and commissions. Each state that was visited was asked to bring together individuals for the interviewers to meet, and participation was different in each case.

This is, therefore, a study that recounts experiences through anecdotes and experiences; it cannot quantify experiences. For the author, one of the major challenges with this type of study is the need to weight or generalize responses. In keeping with standard qualitative research practice, this report provides a rough index of the breadth of feeling concerning various topics, but it does not offer statistical projectability.

In other words, if all or most of the participants expressed similar reactions, the author suggests consensus, but does

not quantify this. Various terms are used to suggest the range of consensus on topics, including "typically," "widely," "frequently," or "many." Terms that have specific statistical meaning are not used except to describe quantitative data in the appropriate parts of the study.

ARTS IN SCHOOLS BASIC EDUCATION GRANTS
FY 1987-1990

PLANNING GRANTS AWARDED:

FY87	FY88	FY89	FY90**
Idaho	Arizona*	New Hampshire	Alabama
Illinois*	Idaho	South Dakota	American Samoa
Indiana	Iowa*	Wyoming	Florida
Kentucky	Kansas		Hawaii
Maine*	Louisiana*		Idaho
Michigan	Missouri*		Mississippi
Minnesota*	New York*		Montana
Missouri*	North Carolina		Pennsylvania
Nebraska	Ohio*		Washington
New Jersey*	Vermont*		
New York*	West Virginia		
Oklahoma*			
South Carolina*			
Tennessee*			
Utah*			
Wisconsin			

IMPLEMENTATION GRANTS AWARDED:

FY88	FY89	FY90**
Colorado*(1)	Alaska*(1)	Alaska
Kentucky	Illinois*	Arizona
Maine*	Iowa*	Louisiana
Minnesota*	Kansas	New York
South Carolina*	Michigan	Ohio
Texas*(1)	Missouri*	South Dakota
Wisconsin	Nebraska	Vermont
	New Jersey*	
	New York*	

(1) Texas, Colorado, and Alaska did not apply for a planning grant. They entered the AISBEG program only for implementation.

* Indicates states where on-site interviews were conducted in preparation for this report. Statistical and change data was collected from all states that participated in AISBEG, and is included in the appendix to this report.

**FY 90 Grants were not included as a part of this study.

SOURCE: The National Endowment for the Arts, Arts in Education Program

PART I

AISBEG GOALS AND RESPONSES

PART ONE

AISBEG GOALS AND RESPONSES

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INTRODUCTION

The Endowment states the goals of AISBEG as follows:

> **The program's purpose is to encourage plans and projects which promote the arts in schools as a basic through the development, establishment, and realization of:**
>
> **(i) specific objectives and competencies, in terms of knowledge and/or skills, for student accomplishment in the arts;**
>
> **(ii) curricula and resources aimed at sequential achievement of these objectives and competencies;**
>
> **(iii) methods for evaluating student progress toward achieving these objectives and competencies.**
>
> **The Endowment's purpose in this program is to encourage adequate planning and discussion on the basis of which the appropriate authorities can develop in the schools specific objectives and competencies in the arts.**

Program guidelines go on to state that the AISBEG grants "provide funds to state arts agencies to assist planning, program development and implementation pursuant to such planning, to develop and implement long-term strategies to encourage and assist relevant state and local education authorities to establish the arts as basic in education."

Simply put, this is a planning program, with a desired outcome of effecting change within agencies and entities outside the purview of the state arts council. It isn't about planning with a clearly defined and known constituency. It doesn't define the type of plan or planning process. It does ask that the level of planning activity be such that "appropriate authorities" will respond with the development of specific objectives and competencies in the schools. It is a tall order. Some would say it is an impossibility.

This report details how states have responded and how, in the process, they have changed as agencies and in their relationships to other public and private sector agencies. The profile that emerges is of a field in transition, discovering new priorities and seeking new solutions. The new pro-active role in working to insure the arts as basic to education is just being tried and defined. In most states, the traditional arts constituency of artists and arts organizations is coming to realize that it, too, factors into the change. The ripple effect is just beginning.

It is very early to evaluate the impact of collaboration between arts agencies and departments of education, as brought about through AISBEG. The relationships are new, often fragile. In most cases, actual plans are just beginning to be translated into action. Working partnership roles are still evolving.

Yet it is vital to take a look now at what has been learned. During the data collection process, participants unanimously spoke of their concern about working in isolation, their desire to learn from others, and above all the need to get a sense of what works and what doesn't. It is also critical to consider the challenges that are anticipated in the next few years. As one study participant put it, "We've sent out the scouting parties and surveyed the unknown. We've begun to settle the territory. But we haven't figured out what we're going to do with it in the long term, who will control it or govern it, who will deal with the problems, or how we'll pay for it. We've gotten into this, but now what? Was this temporary intervention, or is this going to define us and our constituency for the long term? If it does, we have a lot to think about, and a lot of work ahead."

AISBEG has in fact furthered internal analysis, new strategic agency planning, restructuring of priorities and staffing, and new concepts of what each state arts agency's constituent arts organizations and artists should be doing to further arts in education. Every agency that participated in AISBEG has been changed to some degree by the new role and focus.

It is not overstatement to place state arts agencies at a crossroads, a point of decision, due to their work through AISBEG. What started as a pilot venture through their arts in education programs has the potential, now, to become for many the top agency priority. Maintaining AISBEG's momentum, and institutionalizing the related planning and coalition leadership, are major concerns. Said one state arts agency leader, "Are we to become the state arts-in-education agency, or to remain the state arts agency? There are clear choices to be made."

IT IS NOT OVERSTATEMENT TO PLACE STATE ARTS AGENCIES AT A CROSSROADS, A POINT OF DECISION, DUE TO THEIR WORK THROUGH AISBEG. WHAT STARTED AS A PILOT VENTURE THROUGH THEIR ARTS IN EDUCATION PROGRAMS HAS THE POTENTIAL, NOW, TO BECOME FOR MANY THE TOP AGENCY PRIORITY. MAINTAINING AISBEG'S MOMENTUM, AND INSTITUTIONALIZING THE RELATED PLANNING AND COALITION LEADERSHIP, ARE MAJOR CONCERNS. SAID ONE STATE ARTS AGENCY LEADER, "ARE WE TO BECOME THE STATE ARTS-IN-EDUCATION AGENCY, OR TO REMAIN THE STATE ARTS AGENCY? THERE ARE CLEAR CHOICES TO BE MADE."

BEFORE AISBEG: COLLABORATING TO MAKE THE ARTS BASIC TO EDUCATION

Coming to Our Senses, the 1977 report[4] from the Arts, Education, and Americans panel chaired by David Rockefeller Jr., literally shook awake advocates and reform-minded citizens representing the arts and education. By 1980, a grassroots network of educators and community leaders had begun to organize in response. The report tangibly spoke of the dismal state of arts education in America, and eloquently made the case for the arts as basic to education. It was this premise that arts education advocates seized, and that changed the emphasis within both the arts and education communities away from the narrow track of arts training for the gifted and talented to a search for new ways to integrate arts training into the classroom, for the benefit of all students.

The report's stirring words and impassioned plea was echoed with strength and profound belief during the 1980s, when education reform movements swept states throughout the country. Advocates ranging from formal commissions and government-appointed task forces to grass roots volunteer planning groups coalesced in many states, and effectively pushed through new goals, within the general education reform bills, for making the arts basic. (In other states, the arts were left completely out of the education reform movements and resulting legislation.) It was politically and emotionally charged. The victories that were won were impressive and absolutely critical to the work currently underway to transform classroom education throughout the country.

Today, the advocacy efforts and hard planning work around arts in education have largely gone from macro to micro, from the concept of sweeping legislative reform to implementation in every public school classroom, in every grade. This transformation of effort provides the backdrop for AISBEG and for the collaboration between state arts agencies and state departments of education.

The education reform bills of the past decade generally offer goals and philosophy statements placing equal emphasis on the two parallel approaches to making the arts basic -- e.g. discipline training in all art forms, and integration of the arts into classroom education -- raising the expectations for classroom instruction as well as the assumption that all schools will eventually offer access to training in all the arts disciplines. (Sixteen of the 33 AISBEG states profiled in this report added graduation requirements in one or more of the fine arts as a part of education reform; others stated commit-

[4] Coming to our Senses: The Significance of the Arts for American Education. The Arts, Education, and Americans Panel, 1977, New York.

ment to learning through the arts as a part of education philosophy statements adopted during education reform.[5]) This dual set of priorities is the prize won through the initial collaborations between state arts agencies, advocacy groups, state Alliances for Arts Education (affiliates of the Kennedy Center organization[6]), and departments of education. Once the prize was won, however, the initial euphoria was quickly replaced by disbelief. Arts in education coordinators at state arts agencies and their colleagues at the departments of education learned that most schools in their states were so far away from any ability to live up to the reform mandates that what had been drafted as goals seemed more like fiction.

Change at the school level, they saw, was therefore a complex issue. In part, it was and remains a financial issue. Few districts are ready and willing to allocate the necessary resources for access to skill development training in all the arts, to pay the significant costs involved in staff development and hiring. It is also still difficult to find arts specialist teachers who can teach history, criticism, and aesthetics as well as art production or performance. At its most basic, however, it is an issue of fundamentally transforming the way the classroom teacher teaches: it assumes that teachers have the ability and resources to effectively integrate the arts in their way of teaching other subjects.

Education reform bills of the past decade set mandates, and they also generally set or implied deadlines or timelines. They raised public expectations for progress. This is precisely the political leverage that partnership teams of state arts agencies and departments of education sought in winning their arts requirements in state law. It also translated into direct pressure on every school, and in the end on every teacher. Inevitably, it was met with a range of emotions, from a school's eagerness to lead in being a model for change, to defensiveness and total unwillingness to include the arts in curriculum requirements. Today, even after significant strides made through collaboration, often furthered by AISBEG, the range of responses is still as wide, and the actual transformation in the schools is far more superficial and limited than any in the field would like. The nagging concern is how to go beyond a few model schools to make the arts basic in all schools, how to keep the momentum going, even as economic downturn whittles away the resources that communities decide to put towards the arts.

THE NAGGING CONCERN IS HOW TO GO BEYOND A FEW MODEL SCHOOLS TO MAKE THE ARTS BASIC IN ALL SCHOOLS, HOW TO KEEP THE MOMENTUM GOING, EVEN AS ECONOMIC DOWNTURN WHITTLES AWAY THE RESOURCES THAT COMMUNITIES DECIDE TO PUT TOWARDS THE ARTS.

[5] This information was obtained through a survey distributed to each study participant, site visitor notes, and phone interviews with representatives from each AISBEG state.

[6] The Kennedy Center for Arts Education maintains and develops a partnership of individuals and organizations through a network of committees for planning, developing, and promoting the arts in education at the local, state, regional and national levels. It also provides national visibility and recognition of arts education and of exemplary programs and people involved in the arts and education.

ARTS COUNCIL AND STATE DEPARTMENT OF EDUCATION AGENCY RELATIONSHIPS -- THE ROOTS OF COLLABORATION

The education reform movements of the Eighties touched every one of the AISBEG states, and in fact served as a prelude to AISBEG efforts. All of the 33 AISBEG recipient states (FY 1987 - 90) went through some type of education reform movement between 1977 and 1990, according to the Education Commission on the States Clearinghouse. These reforms largely required that curriculum frameworks be developed, and in some cases also established graduation requirements or graduation competency tests. In a few cases, the mandate of graduation requirements was further reinforced through college entrance level requirements. In a number of these states, broad arts in education plans were adopted during the 1980s, prior to AISBEG.

EDUCATION REFORM MOVEMENTS AND ARTS EDUCATION PLANS IN AISBEG STATES, 1977-1990

INTRODUCTION

Education Reform

This information was obtained from the Education Commission of the States Clearinghouse and AISBEG applications.
For each state, a "Yes" in the Education Reform column indicates that there was a legislative act or bill concerning education reform at the primary or secondary level prior to the AISBEG Grant.
The legislation varied from state to state, and may have included one or more of the following issues: minimum competency requirements for graduation; teacher or school district incentives based on student performance; or state tests for teacher certification.

Arts Education Reform

This information was obtained from each states' AISBEG application narrative.
For each state, a "Yes" in the Arts Education Reform column indicates that either as a part of or concurrent with that state's general education reform legislation, but independent of AISBEG, there was an arts in education plan; a commission/task force established to study arts in education, or education reform legislation that specifically included arts education language. In some cases the arts in education plan is a subset of a general education plan for the state or a subset of an arts plan for the state. These activities occurred prior to the AISBEG Grant.

Comments

This information was obtained from each states' AISBEG application narrative.
The comments in this column indicate the year of the arts in education plan, the date the commission/task force was established to study arts in education or legislation, as well as the agencies or organizations involved.

EDUCATION REFORM MOVEMENTS AND ARTS EDUCATION PLANS IN AISBEG STATES, 1977-1990

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Alaska	Yes	Yes	A concentrated effort for arts in education planning in Alaska was initiated in 1983 by three separate but cooperating agencies: the Alaska State Council on the Arts, the Alaska Department of Education and the Alaska Alliance for Arts in Education.
Arizona	Yes	Yes	In 1983, the State School Board mandated that two art forms be taught in Arizona's public schools: Music in grades 1-8, and Visual Art in grades 1-6. Essential skills documents were written. However, there have been no legislative funds for arts education that would help districts implement these mandates. Planning to make the arts basic began with a committee of the statewide arts advocacy organization, Arizonians for Cultural Development, in the mid-1980s. Representatives from the Arizona Commis sion on the Arts and the Arizona Department of Education began an active planning process in the fall of 1987, when they met with leaders of seventeen state-wide educational organizations, and the two agencies collaborated on a state-wide assessment of the arts in education in 1987-88, prior to AISBEG.
Colorado	Yes	No	Although staff of the Colorado Council on the Arts and Humanities began an informal planning process in 1985-86 to make the arts basic, no formal task forces or commissions were created.
Florida	Yes	Yes	In 1987 the Florida Arts Council sponsored a statewide comprehensive planning process called "Florida Arts Leadership Congress Plan" (FAL CON Plan). Arts in education was one of four key areas addressed. In

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Florida (cont.)			response to FALCON, the SDOE and FAC worked together to produce the "Initiatives for Arts Education"
Idaho	Yes	Yes	Idaho created a Comprehensive Arts in Education State Plan (CAEP) which was approved in 1982 by the State Board of Education. In 1986, Idaho Alliance for Arts Education led a planning process to revise the plan. Other planning partners included the Idaho Commission on the Arts, the State Department of Education, and several state art and music teachers associations.
Indiana	Yes	Yes	The Indiana Arts Commission (IAC) and the Indiana Department of Education (DOE) have had a policy of interagency cooperation since 1970. At that time, the IAC requested the DOE to aid in the development, planning, implementation, and evaluation of its artist residency program. The Indiana State Arts Education Plan was developed by the two agencies in 1975.
Illinois	Yes	Yes	In June 1978, the Illinois State Board of Education adopted a resolution advocating an Arts in General Education staff to implement a five-year plan to maintain and expand arts instruction and to assist local schools in developing Arts in General Education programs. The 1979-83 Illinois Arts Plan was developed in cooperation with Illinois arts education leaders. In 1984, the plan was extended for a second five-year period. The plan was further strengthened by the Illinois Education Reform Act of 1985, which established the fine arts as one of the six learning areas considered essential to a student's education.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Iowa	Yes	Yes	In 1985, the Iowa Legislature mandated that the DOE develop and adopt a five-year plan for the achievement of educational goals. This led to The Five Year State AISBEG planning grant.
Kansas	Yes	Yes	Between 1986 - 1988, the Kansas Arts Commission, Kansas State Department of Education and the art, music education, and music therapy departments at the University of Kansas collaborated on a comprehensive arts needs assessment survey and in -depth study of arts programming in the schools in four selected school districts. These activities were independent of the AISBEG planning grant.
Kentucky	Yes	Yes	The "Kentucky Plan For Comprehensive Arts in Education" was revised by a Task Force on Comprehensive Arts in Education appointed by the Superintendent of Public Instruction in 1985.
Louisiana	Yes	Yes	In 1985, the Louisiana Alliance for Arts Education presented a resolution stating the worth of the arts in education, which was recognized by a joint session of the legislature and by the Board of Elementary and Secondary Education. In 1986, the Division of the Arts established a three-year plan, which included a goal of promoting quality arts programs in schools to be taught by certified teachers. In 1986-87, the Louisiana Alliance for Arts Education, State Department of Education, and Division of the Arts collaborated on a state-wide "Louisiana State of the Arts Survey." Annual state-wide arts in education conferences held in 1986 and 1987 focused on developing plans to make the arts basic.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Maine	Yes	Yes	In 1984, the State Legislature passed the Education Reform Act, which made some sweeping changes in public education in Maine. As part of this act, the arts were made a required subject for high school graduation and were defined as being part of the basic course of study at the elementary level. The Maine Arts Commission worked closely with the Department of Education in defining what kinds of courses would fulfill an arts requirement.
Michigan	Yes	Yes	In the early 1980s, the Institute for Comprehensive Arts Planning (ICAP) was created as a vehicle to establish arts in the public school curriculum. Prior to receiving an AISBEG planning grant in 1987, the Michigan Council for the Arts established a coalition of five organizations to lay the groundwork for a team planning relationship. The partners included: Michigan Alliance for Arts Education, Concerned Citizens for the Arts in Michigan, Michigan Council for the Arts, Michigan Department of Education, and Michigan Association of Community Arts Agencies.
Minnesota	Yes	Yes	In 1977, a long-range plan was developed as a position paper on how to improve arts education at the state level. This plan was written by a group of educators, artists, and citizens from the Minnesota Alliance for Arts in Education in cooperation with the Minnesota Department of Education. For ten years, the plan served as a guide to arts education improvements. The AISBEG planning grant provided the means to update the plan.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Mississippi	Yes	Yes	The Mississippi Arts Commission initiated an arts education task force in 1988. Participants included artists, educators, administrators, and citizens. The goal of the task force was to have legislation in support of arts education included in the education reforms proposed by the state's governor in the 1989-90 legislative session.
Missouri	Yes	No	The Excellence in Education Act, passed in 1985, included a number of provisions to set new standards for seven basic subjects. The arts were not included as a key skill subject for which competencies were defined.
Nebraska	Yes	Yes	In 1983, Nebraska's governor created a Task Force on Excellence in Education to study the current status of education in the state, to assess certain national reports on education as related to related to state schools, and to determine the kind of education that should be provided to all the state's students. The task force recommended that the arts should be included in high school graduation requirements. In 1984, legislature was passed to address the issues raised in the Task Force Report. In 1985, the DOE revised its rules to comply with the new law. AISBEG funded collaborative planning activities between the NAC, SBE, and DOE between 1986-1988.
New Hampshire	Yes	Yes	In 1984, the State Board of Education passed a 1/2 unit requirement in the fine arts for all graduating students. In 1987, new minimum standards in the arts were adopted at the elementary level. Prior to the AISBEG planning grant, New Hampshire did not have a comprehensive arts education plan in place or an implementation process for the new elementary or fine arts graduation requirements.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
New Jersey	Yes	Yes	Assemblywoman Maureen Ogden drafted legislation that would focus on providing arts education for all children in the state. She asked the Alliance for Arts Education and its constituents to assist with the language of the bill. In addition, other major educational and arts agencies (SAA, DOE, Dept. of State, School Board Association, and Education Association) contributed to the language of the bill, reinforced the concepts, and supported the passage of the legislation in 1987. This estab lished the Literacy in the Arts Task Force to create a comprehensive plan for the appropriate development of arts education in elementary and secondary schools.
New York	Yes	Yes	New York developed a Comprehensive Plan for Arts in Education in 1982. The plan was developed by the Commissioner's Advisory Council on Arts Education. The Council consisted of thirty-four representatives from the state's arts, arts education, and education organizations.
North Carolina	Yes	Yes	The Basic Education Program (BEP) was approved by the North Carolina Legislature in 1984 and outlines minimum standards, materials and staffing necessary for school curriculums within the state. The program ensures that every student, K-12, will receive a quality education that embodies the basics in all disciplines, including the arts. The AISBEG planning grant was used to develop a plan to solidify community support systems and to provide exemplary models of sequential curriculum-based arts education for all grade levels.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Ohio	Yes	Yes	In 1977, the Ohio Department of Education appointed a committee to develop a state plan for comprehensive arts in education. The plan outlines six avenues toward improving arts instruction at the state and local level.
Oklahoma	Yes	No	Through House Bill 1466, adopted in the mid-1980s by the Oklahoma Legislature, each local school district was required to adopt a school improvement plan which describes instructional improvement in the fine arts content area by 1989. However, this legislation was never funded and therefore never enforced. In 1990, the Legislature passed House Bill 1017, which constituted a major state-wide educational reform. House Bill 1017 mandates that students must study the arts, as well as five other disciplines. Beginning with the 1993-94 school year, all twelfth grade students must take a criterion-referenced test which will include culture and the arts. A Curriculum Committee was established to make recommendations to the State Board of Education on curriculum standards for the arts.
South Carolina	Yes	No	In 1984, the South Carolina Legislature passed the South Carolina Education Improvement Act (EIA) which funded arts education only as a part of the gifted and talented programs, but opened the door for the improvements necessary to make arts a part of basic education. In 1989, a second round of EIA reform, Target 2000, became law. Target 2000 legislation allowed the State Department of Education to make grants to school districts for arts education: $360,000 was awarded in 1989-90, and, $1,160,000 in 1990-91. Both rounds of legislation have been funded with a 1% increase in the state sales tax.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
South Dakota	Yes	Yes	In 1985, the South Dakota Department of Education and Cultural Affairs initiated a task force to develop a Fine Arts Curriculum Guide. The project was endorsed by the South Dakota Arts Council and the South Dakota Alliance for Arts Education.
Tennesee	Yes	Yes	The State of Tennessee took a role in educational improvement through the establishment of the state's"Better Schools Act" in 1984. The program's budget earmarked $500,000 for improving arts education in the state. The money funded an arts education staff position as well as curriculum development and teacher training in arts and music.
Texas	Yes	Yes	The Texas Legislature mandated the arts as basic in 1982, requiring conceptually-based art instruction for all public school students, pre-kindergarten through Grade 12. Teachers must address the essential elements, and teacher and student resources must be provided and used. However, funding was not provided through the legislation. Planning, independent of AISBEG, followed the legislation in the form of an Arts Education Initiative created by the Texas Commission on the Arts.
Utah	Yes	Yes	In 1984, the Utah Arts Council and the Alliance for Arts Education responded to the school reform process in the state. As a result, the Utah State Board of Education mandated that the arts be sequentially taught through a discipline-based approach K-12. The Utah State Legislature allocated money in 1984 for the UAC and DOE to develop six model school sites to collect information on successful arts programming.

AISBEG RECIPIENT STATE	EDUCATION REFORM	ARTS IN ED PLANNING	COMMENTS
Vermont	Yes	Yes	In the early 1980s, the State Board of Education adopted new public school approval standards, but significant funds to help schools meet standards were appropriated by the Legislature in 1987. The standards require instruction and participation in the arts in elementary and high schools. The standards also require one year of arts for high school graduation Certification for elementary school teachers requires that teachers be conversant in a creative medium.
Washington	Yes	Yes	The Washington State Comprehensive Arts Education Plan was in place at the time of the AISBEG grant application in October 1989. The plan was developed by the Superintendent of Public Instruction in collaboration with the Washington State Arts Commission.
West Virginia	Yes	Yes	At the time of the AISBEG grant application in October 1987, the Department of Education had developed a plan for education titled "Criteria for Excellence." Learning outcomes for music and visual arts were included. The AISBEG planning grant was used to bring representatives from education, arts, and arts education groups together to improve arts in education in the state.
Wisconsin	Yes	Yes	Between 1975-1977, the Wisconsin Alliance for Arts Education developed and disseminated a Comprehensive Arts Education Plan to all schools, arts and arts education organizations.
Wyoming	Yes	No	The AISBEG grant was used to develop a comprehensive state arts education plan.

CHANGES* IN HIGH SCHOOL GRADUATION REQUIREMENTS FOR ARTS BETWEEN 1980-87 IN AISBEG STATES

AISBEG STATE	ARTS REQUIREMENTS	FIRST GRADUAING CLASS TO WHICH THESE REQUIREMENTS APPLY
Alaska	No Change	
Arizona	No Change	
Colorado	No Change	
Florida	1 Unit Fine Arts	1984
Idaho	No Change	
Illinois	1 Unit Art/Music	1988
Indiana	No Change	
Iowa	No Change	
Kansas	No Change	
Kentucky	No Change	
Louisiana	Regent's Scholar Program/1 Unit Fine Arts	1983
Maine	1 Unit Fine Arts	1989
Michigan	No Change	
Minnesota	No Change	
Mississippi	No Change	
Missouri	1 Unit Fine Arts	1988
Nebraska	No Change	
New Hampshire	Half Unit Fine Arts	1984
New Jersey	1 Unit Fine Arts	Effective 1992
New York	1 Unit Fine Arts	1989
North Carolina	1 Unit General Arts	1984
Ohio	No Change	
Oklahoma	No Change	
South Carolina	No Change	
South Dakota	Half Unit Fine Arts	1989
Tennessee	2 Units Fine Arts, Visual or Performing	1989
Texas	1 Unit Fine Arts	1988
Utah	1.5 Unit Arts	1988
Vermont	1 Unit Arts	1989
Washington	1 Unit Fine Arts, Visual or Performing	Effective 1991
West Virginia	1 Unit Applied Arts, Fine, or Performing	1989
Wyoming	No Change	

SOURCE: Department of Education Digest, 25th Edition, Table 133.

* Changes in minimum high school graduation requirements in Carnegie Units. 1987.

The atmosphere of education reform planning was in the air. State education commissioners appointed task forces in the various disciplines to make recommendations for change. Legislators and governors became directly involved in determining what would go into the plans.

For the arts, timing was critical. State arts agencies had a window of opportunity to effect change, to advocate loudly, to work within the political process. They had a chance to build new and effective relationships with the department of education, in some cases actually utilizing the reform legislation as an opportunity to advocate for the education department to hire arts specialists. They also had the opportunity to advocate directly to education commissioners and state boards of education. The political process gave the arts agencies the chance to make a case for arts education. If they missed the opportunity, the arts would likely not be written into the education plans or requirements. At most, the arts might be written in as an afterthought, or as an alternative to other "non-basic" subjects.

Thus, the majority of state arts agencies profiled began quietly developing inter-agency planning groups and coalitions as early as five years before AISBEG came along. The Maine Arts Commission assigned a small planning team of staff and Maine Alliance for Arts Education leaders to draft language for the education reform act in 1984. The teamwork prefaced a new collaboration between the commission, the alliance, and the Department of Education. By working closely with the Commissioner for Education, the Arts Commission and the Alliance were able to win critical language specifying "fine arts" requirements, and also to gain a new position of arts specialist at the Department of Education.

Sometimes, the arts made it into education reform by luck and politics. Tennessee's education reform bill of 1984 almost left out the arts. But Gov. Lamar Alexander needed a sponsor for the bill in the state Senate, and in a political favor swap a key senator agreed to push for the overall bill, resulting in $500,000 of the total "Better Schools Act" being targeted to support music and the visual arts.

In Oklahoma, a black state legislator wanted to insert the study of African-American history and culture into an educational reform package. Another legislator persuaded her to broaden the language to make it pluralistic. Eventually, "culture and the arts" became a part of the bill.

The South Carolina Arts Commission completed an entire planning project for arts education in the late 1980s, as part of an AISBEG planning grant. This followed on the heels of a major education reform in which the arts were included only as a part of

"gifted and talented" education. When the state's second education reform bill came up in 1989, the Commission was ready. "The way the Legislature works is, a member will say 'I need something tomorrow' and you've been working on it for two years and it's ready to go," said Terry Peterson, executive director of the South Carolina Business/Education Sub-Committee.

The South Carolina Arts Commission in fact feels that it was able to make great strides by taking advantages of "windows of opportunity," especially in yoking the plan to make arts basic with a second round of statewide education reform, called Target 2000. The Commission pulled together an effective advocacy coalition to support the Target 2000 plan, in effect persuading the arts community to support the entire reform package -- not just the arts component. This was critical.

"It was important not to be seen as only in it for ourselves or for the arts," said Scott Sanders, executive director of the South Carolina Arts Commission. The outcome was positive for both the state arts agency and the Department of Education, and laid a good foundation for future partnership.

High level executive and legislative interest in education reform has also taken states off course in efforts to home in on making the arts basic to education for all students. Minnesota provides an interesting case study. In the mid-1980s, Gov. Rudy Perpich initiated a plan for a state high school of the arts, which would in addition house an arts education resource center to be used by the entire state. The school, housed at a defunct college campus, opened in 1989 with a junior class of 135. Its annual budget in 1990 was $6 million.

Though the creation of the school came after a foundation of arts education planning and collaboration including many model sites throughout the state, towards the goal of making the arts basic, it threatened much of the grass roots work that has been done since the state's arts education movement got under-way in the 1970s. Artists were wary of it because it appeared to them to ghettoize the arts. Educators feared it because of concern that it would pluck all the gifted students out of local districts, and the Department of Education questioned the sense of such huge financial resources going into a school that operates independently and outside of district rule.

In the beginning, the statewide Alliance for Arts Education would not endorse it unless the resource center component was assured, and to this day rides herd on the center to be sure it serves the state and not just the Minneapolis/St. Paul metro area.

In spite of this resistance, the center flourishes and does in fact answer many criticisms with a well-targeted approach to a

statewide mission. But its high-profile mission and budget have also become a statewide focus for arts in education, and in the long term many question if the $6 million would be better spent by returning to the original goal of making all arts basic for all students at the local level. Many, too, have wondered if the center has taken the pressure off both the state arts board and the Department of Education to maintain their collaboration towards the key goal of making the arts basic for all students.

SUCCESS THROUGH A WARY COLLABORATION

In the spirit of educational reform, a certain level of collaboration between arts and education agencies and advocates made sense. The arts were able to use the political process to get onto the agenda, to begin to be heard. As a result, at the start of this decade, many state arts agencies can look to significant successes in the education reform movement. Through their advocacy and public education, as well as through high level political favor-trading, many secured critical gains in state education mandates or plans.

STATE ARTS AGENCIES AND DEPARTMENTS OF EDUCATION EMERGED FROM EDUCATION REFORM WITH SHARED BENCHMARKS AND PHILOSOPHY STATEMENTS. JOINT PROGRESS TOWARDS IMPLEMENTATION WAS AN ENTIRELY DIFFERENT MATTER.

A partnership established for the passage of a legislative bill, however, is different from one structured on a long-term planning relationship. State arts agencies and departments of education emerged from education reform with shared benchmarks and philosophy statements. Joint progress towards implementation was an entirely different matter.

A fortunate few state arts agencies have had a long and close relationship with their state department of education. In Maine, for example, the state arts agency was structurally placed under the umbrella of the Department of Education for 17 years, and has only within the last year been re-established as a separate agency. The relationship has thus been comfortable, with access and dialogue at the highest level.

In most states, however, before AISBEG there was practically no effective working relationship between state arts agency and education department -- even though they may have worked together, usually at arms' length, for education reform. Generally, state education department arts specialists or consultants had a basic working knowledge of residency programs offered by the state arts council, and the arts council arts in education staff likewise knew that the arts specialists worked to support curriculum development. Each agency clearly charted its own territory. Collaboration was minimal.

The "David and Goliath" analogy drawn by many state arts agencies is apt. Simply put, the departments of education

maintain a far greater position of access and political power than the arts agencies. "The initial fallacy of AISBEG was that an $8 million agency (Texas Commission on the Arts) was supposed to impact on a $5 billion agency (Texas Education Agency)," said Rick Hernandez, program director for the commission. From New York State, where the Department of Education is the largest state agency, to rural states with limited resources such as Maine, and to states that fiercely support local control over education, such as Colorado and Wyoming, the departments of education maintain a far greater position of access and political power than the arts agencies. State departments of education are vast bureaucracies, with high public visibility and a vocal constituency made up of every parent with children in public schools, as well as educators of every discipline. There is direct departmental access to the governor at the cabinet level, and a high level of legislative involvement.

Arts councils, in comparison, are typically among the smallest of a state's agencies, with a limited constituency. The legislative support and interest is far less than for education. Cabinet-level access is rare. In some states, the arts council is perceived by the department of education to be a private agency rather than a direct part of state government. In Vermont, one of the AISBEG planning and implementation states, the arts council is in fact an independent 501(c)3 agency.

The "corporate cultures" of state arts agencies and state departments of education are also generally radically different. State arts agencies are typically small and lean when it comes to decision-making: They are better positioned and more prone to act on opportunities without feeling the need for a great deal of empirical data to justify a change in direction. The opposite is true of state departments of education. For them, the adage that "it is easier to move a graveyard than to change a curriculum" holds true.

The automatic tension set up by this dichotomy of styles is strong. It is hard for arts councils to readjust their expectations and decision-making processes, and equally hard for departments of education to even consider moving forward without first undertaking considerable research and lengthy planning. Even the difference in use of language between the two agencies is enormous. In Michigan, for example, it took four meetings between the various arts and education agency participants to agree on and understand a common vocabulary. It is no surprise, for example, that a single curriculum framework in music or visual art may take up to five years to assemble.

Because stewardship over arts curriculum development has implicitly been the territory of state education departments, and state arts agencies have not gotten involved in the past, many arts

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councils found it difficult to even approach the bigger agencies with an invitation to collaborate on planning for curriculum as an outcome of education reform. "I think that most states found it difficult to take the role of initiator with state departments of education relative to curriculum development," said Betty Price, executive director of the State Arts Council of Oklahoma. "We looked at the Endowment's relationship with the U.S. Department of Education, and didn't see much at that level, and wondered what kind of leverage we could have at our level."

For some, the concern was of being taken seriously, when the actual dollars to leverage change were few. "AISBEG really helped us to see that we could go out and do the job," said Carol Jean Sigmon from the Arizona Commission on the Arts. "Frank Hodsoll said 'Get in there and play - go for it and see what happens.' And so even though we're small and don't have much money, we began to see that things can happen. AISBEG brought us onto the playing field."

Others wondered if it was even an appropriate role. To this day, a number of the AISBEG recipient state arts agencies' executive directors feel that it may not be appropriate to take a leadership role in making the arts basic to education; that their agencies should remain a resource for information on the arts and links to artists through artist in residency programs, but that departments of education should take the real leadership to make the arts basic to education. The executive director of the Minnesota State Arts Board, Sam Grabarski, formulated the opinion echoed to varying degrees during this study: "It should not be our job to be the leader here. The center (Minnesota Center for Arts Education) should take more of a lead. It is our job to see that artists are employed, but it is the job of the Department of Education and the center to see that students are educated."

Betty Price agreed. "Our strengths are a strong artists-in-residence program, and funding of arts education through project assistance. We do not want to be the education agency. We are the arts agency."

Most of the arts specialists from state departments of education that were interviewed concurred, although their opinions varied considerably in degree. While the clear majority have begun to feel good about collaboration with arts agencies and organizations such as statewide Alliance for Arts Education groups, the sentiment remains that arts education should be left to departments of education. Gina May, the supervisor for Visual and Performing Arts at the State of Washington Department of Education, raised the question this way: "How does anyone think that the arts will become a part of basic education unless the money comes from the federal

level through the state departments of education, rather than through the state arts agencies? There is a huge amount of money for education from the federal government that influences state priorities. But not one penny of what comes directly to us is for the arts."

Yet, federal education funds are not targeted directly to other subjects either. States determine their own priorities in allocating Chapter 1 and Chapter 2 Education Block Grants. Thus, with state education boards calling the shots regarding the use of federal education funds, the notion of having state arts agencies and arts constituencies organized to influence this priority setting could be considered an on-going necessity.

For this reason, more than half of the state arts agencies that participated in this study are beginning to feel with growing conviction that making the arts basic to education is at least as much their responsibility as it is the responsibility of their department of education. Some even feel they are ultimately the most responsible.

"We've changed our tune. A year and a half ago I'd have said it was the Department of Education's job to do this. Now I would say that's a cop-out," said Maryo Ewell, director of community programs at the Colorado Council on the Arts and Humanities. "This agency has started to realize it is not appropriate not to play. To take that position is stupid, non-productive, and in the end damages the kids. We're not about evaluation of curriculum. What we can do is advocacy on the local level. We can make the local control system work."

"I'm a political realist," said Anthony Radich, executive director of the Missouri Arts Council. "This is the responsibility of whomever is capable of dealing with it." Ken May, associate director of the South Carolina Arts Commission, concurred. "It's the business of everyone involved in this process to make the arts basic. The bottom line is to improve the education system; we all have different roles to play. It is easy for us to play the catalytic role. Catalytic is actually a misnomer, because in the process we've been changed as well."

"IT'S THE BUSINESS OF EVERYONE INVOLVED IN THIS PROCESS TO MAKE THE ARTS BASIC. THE BOTTOM LINE IS TO IMPROVE THE EDUCATIONAL SYSTEM; WE ALL HAVE DIFFERENT ROLES TO PLAY. IT IS EASY FOR US TO PLAY THE CATALYTIC ROLE. CATALYTIC IS ACTUALLY A MISNOMER, BECAUSE IN THE PROCESS WE'VE BEEN CHANGED AS WELL."

KEN MAY
ASSOCIATE DIRECTOR OF THE SOUTH CAROLINA ARTS COMMISSION

AGENCY HISTORIES: THE RELUCTANT PARTNERSHIP

Each state arts agency tells incredible histories of the partnerships -- however distant -- between arts agency and department of education. The State Arts Council of Oklahoma's arts in education state funds have actually been distributed through the state department of education since 1970. In 1969, a rural school complained that one of the council's artists in residence did something "untoward." (He left a book of poetry by Richard Brautigan in

the faculty lounge.) The issue made it to the Legislature, and the arts council was in danger of losing its state arts in education funding. The Chair of the Legislative Appropriations Committee was asked by the council to observe a residency, to put the matter to rest. He did, and the outcome was that the Legislature voted to funnel all arts education funds, currently about $200,000 a year, through the Department of Education, even though the residency programs would continue to be managed by the arts council. The two agencies have thus been wedded, though not very closely, for years.

The Colorado Council on the Arts and Humanities had no real relationship with the Department of Education. There had been only one meeting through the years with the head of the Gifted and Talented Division. Developing an eventual relationship finally came about through a coincidence: The wife of a key Department of Education staff person worked for the husband of an arts council staff member, and introduced the two. As a result, the doors between the two agencies finally opened a crack, and the council was able to have some input on the hiring of a new Department of Education fine arts coordinator, a major step forward in building an eventual partnership.

In Arizona, the relationship grew when the Arizona Commission on the Arts and its constituents made a point of getting to know the newly elected state superintendent of education. The arts community actively and vocally supported her, and she, in turn, has demonstrated strong commitment to the arts and to maintaining a partnership.

The New Jersey State Council on the Arts became closely involved with the state school board when the latter announced its plans to drop arts as a high school graduation requirement in 1987, after having included the arts requirement earlier in the decade. The arts community rallied against the board's move, with nine hours of testimony before the Legislature and a statewide groundswell of advocacy. The requirement was reinstated. The true benefit to the arts was the continued strong relationship between arts organizations and arts education organizations that grew out of the advocacy movement.

The Utah Arts Council approached its Legislature in 1984 to ask for a $250,000 grant to set up a Model Site Program. A total of $140,000 was eventually awarded, but the Department of Community and Economic Development, under which the arts council operates, felt the money should go to the Office of Education. This set up an uneasy alliance between the two agencies: UAC wanted to control site development, but the Office of Education had the money, forcing the two to work together. There were two views on how the Model Site Program should be structured. The Office of

Education didn't want to spend time on it, and proposed that the money be apportioned on a per capita formula to all 40 school districts in the state, to develop their own models, with no assistance other than funding. The UAC, meanwhile, wanted to hand-pick six sites, and give them clear direction and technical assistance. The arts council won out.

However, the Office of Education continues to control the money, and has buried the line item in its budget, keeping the total amount available the same. As a result, the amount of funds that went to six districts the first year must now make do for 76 sites in 11 school districts.

There had been a convenient arm's length relationship between the arts agency and Department of Education in New York, extending back to 1976 advocacy that led to the Commissioner of Education's Advisory Council on Arts in Education. This subsequently resulted in a partnership program between the New York State Council on the Arts and the Department of Education that began in 1984 to work towards implementing the arts in education mandates contained in the Regents Action Plan (RAP), the state's education reform bill. Yet the state Department of Education had no mechanism for providing any funding directly to schools, and the state's decentralization issues made it impossible for the department to either enforce or direct. Thus, it was the New York State Council on the Arts that provided the only money for arts education, and the only real resources. During the last decade, the council's staffing for arts in education programs went up, while the Department of Education's staffing for the arts went down.

EVEN IN THE MOST "COMFORTABLE" OF RELATIONSHIPS BETWEEN AGENCIES, THE HISTORY OF COLLABORATION PRIOR TO AISBEG HAS BEEN THIN. IT HAS BEEN MORE A MATTER OF SHARED RESOURCE INFORMATION THAN COLLABORATIVE, TOP-LEVEL POLICY DEVELOPMENT.

Even in the most "comfortable" of relationships between agencies, the history of collaboration prior to AISBEG has been thin. It has been more a matter of shared resource information than collaborative, top-level policy development. For many, the only historic reason for any link was the state artist-in-residency programs. Even here, the relationship was often tenuous. A number of arts agency executives commented that their colleagues in departments of education were basically not supportive of having artists in the schools, with the concerns ranging from the difficulty of interjecting residencies into an already packed school day to the insecurities of teachers in dealing with an unknown art form and vocabulary.

If they weren't linked previously, some state departments of education and state arts agencies came to a limited partnership through cooperation on education reform. At last, the mutual discussions moved beyond residencies. But it took the efforts of AISBEG to substantively change the way that state departments of education and state arts agencies deal with each other. Suddenly,

with AISBEG, the state arts agency was in the driver's seat. Funds for arts education were at last available from the federal government, but only the state arts agency could access these funds, and only if it had forged a relationship with the department of education.

PLANNING TO PLAN

Building on a platform of reform, mandates, or new goals by doing collaborative planning, followed by substantive implementation, was behind the creation and structure of AISBEG. The grant program was designed to preface a three-year implementation phase with a one-year (or longer) planning phase: At the end of the planning phase it was hoped that states would have crafted a workable plan and that they would be prepared to move forward to realize their various goals and objectives. (In creating the multi-year timeframe, the Endowment did not expect that all needed change within a state could happen within a three or four year window. Rather, it sought to create a mechanism for multi-year funding that would allow states to come back for continued implementation support.)

But AISBEG's "planning" and "implementation" grant categories turned out, for almost all of the applicant states, to be something of a misnomer. The planning period for most was spent on "planning to plan" activities rather than on the actual development of a plan. Indeed, the current AISBEG guidelines refer to planning as "planning to plan," and to implementation as "planning," encompassing the full cycle of a plan ranging from plan development, implementation, and evaluation.

Few states were ready to launch into a planning process the minute they received a planning grant. Determining what the actual process would include, who would be involved, who would take responsibility, what outcomes were desired, and gathering basic research information all were tasks undertaken during a "planning" phase. For many, the planning year stretched to two years, often to three. A number of states requested and received extensions on their planning grants. Building a foundation for eventual success took far longer than expected. Those who compressed their planning efforts into the proforma one year, so as to be ready to apply for implementation funds with an application that would be impressive to a panel, today regret their rush. A number of these feel that their short-term efforts were too superficial, and that they lacked the level of cooperation from the arts and education communities that they sought -- and that they realize will be necessary to sustain progress during the coming decade.

BUILDING A FOUNDATION FOR EVENTUAL SUCCESS TOOK FAR LONGER THAN EXPECTED. THOSE WHO COMPRESSED THEIR PLANNING EFFORTS INTO THE PROFORMA ONE YEAR, SO AS TO BE READY TO APPLY FOR IMPLEMENTATION FUNDS WITH AN APPLICATION THAT WOULD BE IMPRESSIVE TO A PANEL, TODAY REGRET THEIR RUSH. A NUMBER OF THESE FEEL THAT THEIR SHORT-TERM EFFORTS WERE TOO SUPERFICIAL, AND THAT THEY LACKED THE LEVEL OF COOPERATION FROM THE ARTS AND EDUCATION COMMUNITIES THAT THEY SOUGHT -- AND THAT THEY REALIZE WILL BE NECESSARY TO SUSTAIN PROGRESS DURING THE COMING DECADE.

"We couldn't enter into this simply thinking we were

going to put band-aids on cuts," said Wayne Lawson, executive director of the Ohio Arts Council. "We had to get people to work together. We had been doing a lot of planning, but we had gotten nowhere with the Department of Education. We simply couldn't start off thinking we could come up with a fix-all for everything. First, we had to facilitate, to get people to communicate."

Ellen Jonsson, the former assistant director of the State Arts Council of Oklahoma, said, "the time was right, we had new people in our office at the state arts council, we were ready to chart our course. But we did not have any idea of the extent to which arts education really existed in the schools, so how could we go forward with planning? Before we could plan we hired people at the university to conduct a survey for us, and what we learned was so appalling. It was a real eye-opener, but the reality was so grim that it slowed down the political process of collaborative planning."

In Colorado, as in other states, the state arts agency approached the planning phase carefully, since it was clear that every move would set the stage for the eventual partnership with the state department of education. "There was an interesting dynamic," said Maryo Ewell. "We are so much smaller than they are. We have to be careful about where we tread, how much we ask. It was not by accident that we decided to use their (Department of Education) model for implementation, to give them ownership."

Colorado's executive director, Barbara Neal, added, "We decided that we have to forge the relationship with the department of education. That meant that if we didn't have the vocabulary, we couldn't begin the dialogue. We had to be the ones to learn to speak a new language."

AISBEG contributed directly to the development of a planning partnership between the Iowa Arts Council and the state Department of Education. No relationship between the two agencies existed before the grant, despite the fact that the council had listed education as a key goal, and that the department's 1985 legislation required standards and compliance in visual arts, music, dance and theater. A collaborative plan to meet these standards, however, couldn't begin without considerable work to bring together a task force, which in turn needed a number of months to determine its vision and priorities.

AISBEG was more a boost to a preexisting process than an entirely new venture for a number of states: For many it was in fact an "extra," and preexisting efforts continued to take precedence. The Minnesota CAPP program began in 1982, prior to the state's AISBEG implementation, and is the core of its site-based curriculum planning and implementation efforts. In Maine, the informal task force that began working together in 1984 to include the arts in

education continued to work on AISBEG.

"Our school reform act put out a lot of mandates and no resources," said Sharon Townshend, the artist in resident associate at the Maine Arts Commission. "Our biggest task has been to provide the resources, to find ways to get to the teachers and the students. A lot of the schools are having trouble meeting the mandate. Philosophically we believe in it, but we're all having trouble getting it to work. We've had to keep working as a team all along: AISBEG was a reinforcement."

New York looked to AISBEG planning as an opportunity to find new ways to deal with its decentralization issues rather than as an entirely new venture in planning. The arts had been basic to education since 1984, and New York State Council on the Arts funds had been going to communities to support arts as basic projects. It had learned that people at the community level would have to provide the impetus and resources necessary to effectively make the arts basic, and in order to rally local support, extensive advocacy and public education was necessary. Arts as basic dollars would not be forthcoming from the Department of Education -- change demanded more grassroots work. The New York State Council on the Arts launched a massive planning process in conjunction with the state's local arts councils, and nine regional conferences with more than 1,000 participants were held.

Each state arts agency had many questions about establishing a long-term planning relationship with its department of education. Yet, AISBEG stimulated immediate efforts at interagency planning and policy development which reform movements alone had not. Why did these state arts agencies do it? Why did they choose to spend extensive staff and executive leadership time negotiating a planning-to-plan process in collaboration with the state department of education, a process that in many cases ended up designed more to suit the needs of the departments of education than the arts agency? Why bring arts agency resources and leadership to the state department of education and frequently end up handing over an entire new program?

Each agency offers a slightly different answer, but the overwhelming enormity of the need for leadership is always at the top of the list. Once state arts agencies began learning, first hand, of the voids in arts education -- the curriculum units not developed or taught, the numbers of schools and districts with arts programs nowhere close to state arts requirements -- they became activists.

PLACING ARTS IN EDUCATION IN CONTEXT: THE MISSION OF STATE ARTS AGENCIES

As state arts agencies quickly learned, the initial planning process, once launched, was less about formal planning and more a process of political brokering and high-level advocacy. If in the process it required "going to their playing field," so be it. They saw that eventual success of any sort would require an up-front investment in executive time as well as arts in education staff time to convince education commissioners and arts commission members of the importance of this new vision of insuring basic arts education. Suddenly, a relatively minor $10,000 to $20,000 planning grant was shaping top-level agendas, and in fact proved a capacity to leverage enormous change. Before any planning could get under way, before it could even get to the point of gathering the players around the table, the state arts agency had to decide philosophically if it wanted to make arts in education its priority. Then it had to use that decision as a foundation for action that would center on initiatives outside its own programs and governance. This meant that early on -- even before an inter-agency structure for planning could be formalized -- arts agencies had to enlist their advisory boards, educate their council members and advocacy groups, and build a strong base of philosophical support.

Formal state arts agency plans listing an investment in arts in education as a major program goal often set the stage for an agency's investment in AISBEG. What was critical was for the state arts agency plan to suggest that the existing agency arts in education programs go beyond residencies, or that this philosophy be shaped and articulated by top agency leadership.

The state agencies that were able to make the greatest progress in defining new partnerships with their departments of education, and that were prepared to go forward quickly in shaping a plan, were those that already had identified a broad approach to arts education as an agency goal.

Those that did not list arts education as a key goal quickly found themselves in a weaker position to leverage collaborative planning. For some, the philosophical impetus was a desire to change what was seen as an old-fashioned approach to arts in education. One state's executive director, for example, became a strong leader for AISBEG planning because he does not believe that residencies are effective in accomplishing the stated education goals, but rather are perceived by artists as "entitlement" programs.

A number of state agencies welcomed the opportunity to take on the new work and leadership role. They thought that AISBEG was a logical direction for the Endowment to take. These

THE STATE AGENCIES THAT WERE ABLE TO MAKE THE GREATEST PROGRESS IN DEFINING NEW PARTNERSHIPS WITH THEIR DEPARTMENTS OF EDUCATION, AND THAT WERE PREPARED TO GO FORWARD QUICKLY IN SHAPING A PLAN, WERE THOSE THAT HAD ALREADY IDENTIFIED A BROAD APPROACH TO ARTS EDUCATION AS AN AGENCY GOAL.

arts councils were pro arts education, often including arts education as their top priority. Their executive directors were already champions. "When I came in as executive director in 1985, I learned that there was so much happening in arts in education," said Carol Nixon of the Utah Arts Council. "Arts in education was the highest priority based on the work that Ruth Draper (former council director) and board member Ray Kingston had done. It was getting the attention of the board. They felt ownership because Ray had made everyone at the state and national level - at NASAA,[7] pay attention to 'Nation at Risk,' and this pro-education atmosphere was in the environment. So they were ready to be champions. And my own vision for the council is that the future lies in education, that it has to be our priority."

[7] National Assembly of State Arts Agencies

PROFILE OF EXISTING AIE PROGRAMS PRIOR TO AISBEG

STATE	CURRICULUM BASED*	ARTIST RESIDENCIES*	SPECIAL PROJECTS*	MODEL PILOTS*	OTHER*
Alaska		X	X	X	X
Arizona		X	X		
Colorado		X			
Florida	X	X	X	X	
Idaho		X			
Illinois		X	X	X	
Indiana	X	X			
Iowa		X			
Kansas		X	X	X	
Kentucky		X	X		
Louisiana	X	X	X		
Maine		X	X	X	X
Michigan		X	X	X	
Minnesota	X	X	X	X	
Mississippi		X	X		
Missouri		X			
Nebraska	X	X	X		
New Hampshire		X	X		X
New Jersey	X	X	X	X	
New York	X	X	X	X	
North Carolina	X	X	X	X	
Ohio		X	X	X	X
Oklahoma		X			
South Carolina		X	X		
South Dakota		X	X		
Tennessee		X	X		
Texas		X	X	X	
Utah		X	X	X	
Vermont		X	X		
Washington		X		X	
West Virginia	X	X	X	X	
Wisconsin		X			
Wyoming	X	X	X	X	X

LEGEND: X=States with AiE Grant categories in these areas. These represent the different types of AiE programs that State Arts Agency Grants supported. In some cases, State Arts Agencies had specific grant categories with these titles. The "other" category included projects such as teacher training workshops, etc.
SOURCE: This information was collected through a survey distributed to each study participant, site visitor notes, and phone interviews with representatives from each AISBEG state.

CURRICULUM BASED: Grant or project to write, revise, or develop an arts curriculum.

ARTIST RESIDENCIES: Grant to support the cost of placing an artist in the classroom for a specific length of time, one day to six months.

SPECIAL PROJECTS: Grant to support assessment, evaluation, research, information services, advocacy, etc.

MODEL/PILOTS: Grant to support an AiE model or pilot program.

OTHER: Grant that did not fall into any of the above categories, including teacher training workshops, etc.

In South Carolina, arts education had long been a priority, through a strong decentralized residency program. The State Arts Commission's board did not have to be convinced of the value of arts education. Many of them were in fact educators and helped lead the way.

Tennesee's executive director, Bennett Tarleton, came to that agency in 1984 with a focus and expertise in arts education. His view then and now was that arts in education "has to be looked at in the biggest picture, not just confined to residencies. Arts in Education needs to be done through a variety of methods and with a variety of resources. It is our role to put teeth into whatever the Department of Education does."

The Tennessee Arts Commission members also were strong champions. "Arts in education has been critical to this commission all along. We'd already done a strategic plan that listed arts in education as one of the top seven priorities," said Tarleton. "When the state educational reform was under way in 1985, the arts commission chair, Nellie McNeil, was ready to take on the necessary political role to support this goal. She got the partnership of Sen. Carl Moore, who in turn went to the governor and said he'd deliver ten votes in favor of the governor's education reform bill as long as there was an arts component added to the bill."

"Things don't happen unless they happen from the top," said Jeanne Rollins of the Texas Education Agency. "Before you can make any progress, you need to convince the right people that this is of importance." Natalie Hala, the executive director of the Iowa Arts Council, proved Rollins' point. She was engaged as that state agency's executive director two years before to the start of the AISBEG project, a time when Iowa was in the depths of economic recession. When she took the helm of the agency, she decided that a new agency plan had to become a top priority. As the initial step in the process, she conducted a series of ten public meetings throughout the state, to gather input on needs and issues. Of particular importance was her invitation to local state legislators to listen to the public hearings. They each heard local testimony as to the importance of resources for arts in education. The outcome was a state arts council plan, adopted by the council in 1986, that listed arts education as one of its top priorities, and that has resulted in legislative increases for arts in education.

THE VIEW FROM THE OTHER SIDE: STATE DEPARTMENTS OF EDUCATION

As every department of education administrator knows, mandates and education reform acts at the state level are one thing; change in the classroom is another. Curriculum is fiercely protected and defended. Changed standards require years of meetings about new frameworks, recommendations, and priorities. And at the end, unless the teacher in the classroom is enthusiastic and prepared, little can be done.

Despite their diverse staffs of specialists in all subject areas, state education departments have found themselves caught in the middle of education reform. Change may be mandated from the legislature, but the departments generally lack the power to enforce. Most can recommend, but not demand. In some intensely local-control states, the education departments can only offer counsel; they can't take a pro-active role. In Colorado, for example, the Department of Education cannot even do a statewide assessment of the status of arts education or collect any sort of statewide data because of the local control mandate. Even in a state such as Tennessee, where the Department of Education has had control over curriculum frameworks for the past six years, it lacks the ability to enforce and regulate at the local level.

"Before the education reform act, the Department of Education staffing for arts education was one person with no budget, and limited travel. The job was to answer questions," said Joe Giles, director of arts education at the Tennessee Department of Education. "Now we have a staff, but the issue remains: How do we translate curriculum to the local school level?"

"We're supposed to go from a percent of students who will study the arts, to every student," said Paulette Black, the arts consultant at the Oklahoma Department of Education. "It hasn't been determined how it will be done. The present superintendent of education wanted to leave the interpretation (of the law) to the local districts, to give them a buffet and let them choose what they want. The complication is that the law didn't go as far as to state a high school graduation requirement in culture. So the flexibility affords an opportunity, but I'm afraid we're going to shoot ourselves in the foot because we're not agreeing how to go about achieving the goals."

This issue of translating state bills and acts into reality, by using a kid glove approach, and by keeping a gentle pressure on during uneven economic times, is what finally has brought departments of education to the sometimes wary, sometimes uncomfortable, but intensely necessary partnership with state arts agencies.

What began as relatively mutual interests developed during drafting of language for education reform now needed to be translated into a long-term strategy and a solid working relationship. Somehow, the arts had to find their way into the classroom, and department of education staff knew they couldn't do it alone. From both sides of the relationship, this has been a central challenge and purpose of AISBEG, and it will remain the major issue for the long term.

Sandra Long, the fine arts consultant at the Maine Department of Education, could have spoken for her colleagues in states throughout the country as she laid out some of the issues she faced:

> I am the first arts consultant on staff, hired two years after the education reform act. My job is to make sure that the intent of the law is carried out. But the mandate is very confusing and offers a lot of leeway. No one knows how to integrate the arts into curriculum. I have to go slowly. Up until this year the only question that I could even ask schools was 'Do you have an arts curriculum?' Many would say yes, but I'd find out later it was culinary arts. Now after we won a 'fine arts requirement ' in 1984, schools have to be more specific. But still, the powers that be at the state level won't come down hard. The arts are still considered to be the fringes here, so if we push too hard, we may lose everything. We can't be too overt in pushing for the arts. An art teacher in every school is a goal, and so are comprehensive art programs. But there are no target dates. A next step would be to have a comprehensive arts plan -- there is no plan now. But even to develop curriculum frameworks (at the DoE) would appear to be a mandate, too strong, and there would be local resistance. This is why we need a partnership. The Alliance (for Arts Education) can do more in some areas than I can, because teachers will be more responsive if curriculum frameworks are developed by other teachers. The Arts Commission can do more to bring people together and show resources than I could, too.

Grace Grimes, the assistant commissioner for curriculum and instruction at the Texas Education Agency, explained the department's role. "The education reform movement established

'required elements,' but there was no state funding behind them. Everything is at the local school district expense. School districts must be accredited every five years by the department staff, and there is an attempt made to look at the different disciplines, but it is done by random sampling. We have a tremendous opportunity to offer technical assistance on those visits, but we really can't enforce."

Even in Minnesota, a state that has served as a model to many others in collaborative planning to make the arts basic, it is only possible to offer "suggested formats." Before 1970, there were music and visual arts curriculum directors in the state offices, but the state board of education assumed that districts knew how to write and revise their own curricula. The first attempts to develop a set of "concepts" that could be taught in the schools occurred in 1973 with the creation of a Music Guide and Visual Arts Guide. In the mid-Eighties, the board developed a generic set of learning outcomes to be adopted by each discipline. Each set -- music, art, and PE/dance -- is being developed by statewide teams of educators. Still, they can only be offered as suggestions, and are not district requirements.

The arts specialists at the Utah Department of Education face a range of frustrations in trying to secure a strong arts curriculum in the schools. According to Charles Stubbs, who has been the arts specialist since 1965, "the scenario is of trying to counter 25 years of losses."

"In 1965, we had a number of supervisors of music and art in the districts. In 1990, we were down to one supervisor in one district. As they retire, they're not replaced. The generalist idea had taken over: They hired generalist supervisors and saw it as a way to remove administrative staff and reduce budgets. There are now generalists at all levels. Now, the people who oversee the arts have no knowledge of the subjects. They have no expertise. A principal will ask an elementary teacher to implement an arts core, and she doesn't know how, so she does crafts. The principal also doesn't know how. We visit one-third of the districts every year to let them know we're serious about implementing an arts curriculum. But this won't happen until there's assessment."

Despite these difficulties, the arts staff specialists at the Utah Office of Education are wary of what they perceive as "interference" by the Utah Arts Council or the alliance in what they perceive to be their exclusive domain. They define their role as a regulatory agency, making demands on the school districts. The Utah Arts Council is thus up against a major territorial debate. Despite the council's attempts, the Office of Education really isn't interested in a substantive partnership, and does not want the council to get involved in curriculum planning or implementation.

This attitude, encountered by many state arts agencies in

their attempts to effect change, has often slowed initial partnership attempts. Sometimes, the arts have come up against a solid wall and a directive to stay out of the curriculum business. In such circumstances, the only gains come from long and careful advocacy, gentle education of top officials, and excellent political skills. Carol Jean Sigmon, the arts in education director at the Arizona Commission on the Arts, offered this perspective from the arts agency side: "It's a lot like a marriage. If you push too long and too hard, there will be a broken relationship. But the willingness to keep hanging in there, to keep working together, to be able to forgive after a big fight, that's what is needed."

State department of education specialists, typically working alone and without any direct funding that could be used to leverage the arts as a priority, have until AISBEG barely been able to deal with the tip of the iceberg. They agreed to work with the arts agencies, through AISBEG, based on the need for support and information, and on the promise of financial resources, however small in comparison to the funds that support other curriculum initiatives. Still, they face an uphill battle. "You do what you can," said Jeanne Rollins, the arts specialist from the Texas Education Agency. Specialists can develop curriculum guidelines or frameworks, and they can make site visits to schools to inform faculty of the guidelines, and even "grade" the schools as to their compliance. Many jokingly refer to themselves as the "arts police in trying to gently enforce state requirements."

FEW CLASSROOM TEACHERS HAVE HAD TRAINING IN THE ARTS. A LIMITED NUMBER OF SCHOOLS OR DISTRICTS HAVE FINE ARTS COORDINATORS OR SPECIALISTS. BEFORE THE ARTS CAN BECOME BASIC IN THE SCHOOLS, TEACHERS NEED TRAINING, NEED TO LEARN HOW TO USE RESOURCES, AND NEED TO CUSTOMIZE CURRICULUM FRAMEWORKS TO THEIR OWN STYLE, SCHOOL CURRICULA, AND LESSON PLANS. PUSH TOO HARD AT THE STATE LEVEL, AND A NATURAL DEFENSIVENESS SETS IN AT THE LOCAL LEVEL, WITH THE TEACHERS AND WITH THE LOCAL ADMINISTRATORS.

The odds they face in introducing an arts curriculum framework and seeing it used in the classroom are staggering. Few classroom teachers have had training in the arts. A limited number of schools or districts have fine arts coordinators or specialists. Before the arts can become basic in the schools, teachers need training, need to learn how to use resources, and need to customize curriculum frameworks to their own style, school curricula, and lesson plans. Push too hard at the state level, and a natural defensiveness sets in at the local level, with the teachers and with the local administrators.

"We don't say you have to teach these objectives," said Susan Witten, former arts consultant for the Ohio Department of Education. "But we present leadership documents, and tell every school district that they have to have a K-12 curriculum. We're there to try to enforce the standards, the minimums. We put a big effort into getting school districts to invite us to work with them. We make strong recommendations. But in the end, the districts are free to take it or leave it."

In New York, the local school districts are responsible for developing curriculum in response to the syllabi set by the state.

However, local school districts themselves are so decentralized that within any single district it would be possible for the teachers in one school to develop their own curriculum, while in others they may be dependent upon curriculum developed at the superintendent's office. The decentralization favors the state's AISBEG efforts, in that it is easy to custom-tailor programs when the approach to curriculum planning is so flexible. The flip side is that the State Education Department won't get involved in providing resources or guidance at the local level, because of the fear that the diversity would make it nearly impossible to respond equitably to all the schools. Without resources and information from the arts community, schools would be hard pressed to learn of models and curriculum approaches.

THE ROLE OF THE TEACHER

"Progress depends on the teacher," said Nicki Clarke, the arts education officer at the Council on the Arts in Vermont. "When the teachers are entrenched and don't want to change, you come up against a wall of defenses." In every state, the successful models for making the arts basic to education are dependent on individual educators who believe the arts are important and are personally motivated to incorporate the arts into their curriculum.

Getting past teacher defenses allied against change is the top challenge facing the department of education "arts police" in every state. No matter if the curriculum is firmly state controlled or equally firmly locally controlled, change requires many significant components.

As AISBEG planners around the country have learned, these components are critical to success:

- Success stories and models
- Curriculum frameworks that offer the opportunity for field input
- Curricular requirements or measurable outcomes
- Teacher in-service training
- Seminars and conferences, to build shared values
- Networks for communication, through the state and throughout the year, between educators and artists/arts organizations
- Information accessible to teachers and administrators
- Top-level leadership and support
- Local-level planning

All of these need to be long term, on-going. All are required, in some degree, to effect change. All, as will be seen, are components of planning for basic arts education. Once state arts

agencies and their colleagues at the department of education began to learn the extent of the need -- to retrain educators and reshape community values, to offer models and options of how educators could teach the arts, to build a "support group" network for the field, and to connect arts organizations and artists with the education community in lasting partnerships for curriculum planning -- they saw that their efforts would need to be multifaceted, if not comprehensive. One component, taken alone, would not suffice. Each year would need to bring new levels of activity and sophistication. Even those states that had held conferences for years, or printed case study materials or books, saw a need for more depth and breadth in their efforts. "We're past the early years of saying why this is important and basically convincing people," said Jo-Anna Moore of the Maine Alliance for Arts Education, "but now our teachers need more depth of training, which demands a higher level from all of us."

FINDING ADDITIONAL PARTNERS

With the need to launch so many ventures, departments of education and state arts agencies came to the AISBEG planning table. Could they organize and implement these on their own? Each may have anywhere from one to three staff who could be devoted part or full time to the AISBEG venture. In some cases, such as Iowa, the same person split her time 50-50 between both the state arts agency and state department of education on behalf of AISBEG. Could one person, working on behalf of two agencies, hope to address the problems?

Generally, the arts agency/department of education partners also came to the table without an easy way of reaching out to each other's constituencies, of organizing educators and the arts community into one coalition. From the department of education perspective, it would be difficult to directly effect change within the education community at the same time as playing the "arts police" or curriculum enforcer role, a role that can place the specialists and teachers in adversarial positions. The arts community, meanwhile, had never had direct links to the arts education community. How then could a state arts agency hope to reach educators?

The various state affiliates of the Alliance for Arts Education -- the national organization developed and managed by the Kennedy Center -- have been used extensively by departments of education and state arts agencies as a third partner, a resource in planning and in implementation. Statewide alliances perform multiple roles, ranging from basic advocacy and information sharing to leadership in curriculum development, in developing a repository of information, and in teacher training. In similar fashion, arts

education professional associations such as the music, theater, dance and visual arts associations have become involved to varying degrees, as have organizations such as Young Audiences and Very Special Arts. In a few cases such as New York and Michigan, a statewide alliance of local arts councils has been a key grassroots partner. (Michigan's partners included five agencies: the Michigan Council for the Arts, the Michigan Department of Public Instruction, the Michican Alliance for Arts Education, Concerned Citizens for the Arts in Michigan, Michigan Association of Community Arts Agencies.)

These are largely volunteer organizations. Some have a limited staff. Quite a few continue to operate without a paid staff member. As with any service-oriented volunteer association, the effectiveness fluctuates with the leadership: With a strong and energetic leader, the organization can be an outstanding ally. When a dedicated person leaves or burns out, the organization can decline quickly, and soon becomes a fragile partner.

Still, these organizations have factored significantly in nearly every state's efforts to plan for basic arts education. At the very least, the states' department of education/arts agency partnerships have found that advocacy for their mutual goal is crucial, and an advocacy network that can bridge the constituencies of arts and education has to be created and maintained. Moreover, partners that represent the field help overcome perceptions and fears of "mandated change." Teachers speaking to other teachers can make the difference.

It is no surprise that many state arts agencies chose to begin their AISBEG planning work with their alliance as an equal partner, creating a triumvirate among department of education, arts agency, and alliance. The triumvirate worked well in those states with strong alliances that were, in turn, able to marshal strong volunteer leadership. It has not worked as well in those states with weaker volunteer groups. A continuity in strong leadership has been critical.

Other types of triumvirates have been set up as well. In South Carolina, the Arts Commission contracted out the administration of its AISBEG program to Winthrop College, with the triangle consisting of the commission, Winthrop, and the Department of Education. Wade Hobgood, the project director and an associate dean at Winthrop, became the key go-between in early discussions between the commission and education department, when the relationship between the two state agencies was still fairly distant, and helped shape a working relationship that might not have grown as successfully without a third-party negotiator. Louisiana followed the model of many states in creating a stand-alone task

FROM THE DEPARTMENT OF EDUCATION PERSPECTIVE, IT WOULD BE DIFFICULT TO DIRECTLY EFFECT CHANGE WITHIN THE EDUCATION COMMUNITY AT THE SAME TIME AS PLAYING THE "ARTS POLICE" OR CURRICULUM ENFORCER ROLE, A ROLE THAT CAN PLACE THE SPECIALISTS AND TEACHERS IN ADVERSARIAL POSITIONS. THE ARTS COMMUNITY, MEANWHILE, HAD NEVER HAD DIRECT LINKS INTO THE ARTS EDUCATION COMMUNITY. HOW THEN COULD A STATE ARTS AGENCY HOPE TO REACH EDUCATORS?

force, called the Superintendent's Task Force, that became the third partner. (In Louisiana, unlike most states, the superintendent of the Department of Education directly formed the task force.) After the inevitable early problems of determining which party was responsible for which efforts, the model has begun to work so well that the state's department of education feels it is an important model for other areas of education and curriculum planning -- a model that hasn't as yet been employed by any other discipline.

In Maine, the triumvirate worked particularly well. With limited financial resources but considerable leadership energy, a volunteer team pulled together. Jo-Anna Moore, past president of the Maine Alliance for Arts Education, commented, "There is a scale to the way things are done here that is very instructive. We can make a little bit of money go far because we have a spirit of collaboration. That collaboration is built on a personal quality of trust between the commission and the alliance, and it was the alliance that lobbied the Commissioner of Education for an arts consultant on the Department of Education staff. The fine arts requirement in our education law was also a collaboration between us: A few of us sat down and wrote the draft language. This is a small enough state so that it is possible to get a few key people together to make things happen."

The Ohio Arts Council also found it useful to work in partnership with the Ohio Alliance for Arts Education, to the extent that it has provided the grant funds needed to staff the alliance with an executive director and has essentially built the alliance into a strong affiliate agency. "A partnership is key between the Department of Education, the alliance, and the council," said Vonnie Sanford, arts in education coordinator at the council. "The alliance hounds people to keep on top of things, in an appropriate fashion. It is an advocacy unit. It brings the educators, we bring the people from the arts community, and together we can gather broad-based support, and united support. We learned how important this was with passing the legislation for teacher certification in the arts, during 1985-86." For Ohio, the united front continues to be important. The alliance brings to the relationship a link directly to teachers throughout the state, which in turn offers an opportunity to the council: It is the venue for communicating a shared philosophy of the importance of the arts as basic. The success of the council-alliance partnership in fact has now led the council to explore ways to capitalize on its partnership with the Ohio Citizens for the Arts, to broaden the perspective of that general advocacy organization to include arts in education.

In Minnesota, the development of a strong alliance in the 1970s offered powerful leadership at a time when education reform

was under-way. "The alliance was a political and social movement," recalled former executive director Margaret Hasse. "In 1979, the state Arts Board took a gamble and gave us $70,000 to move us forward. From 1980-83, we received $125,000 annually from the U.S. Office of Education, which really got us up and going. At the top of our needs list was a grass roots funding policy to help our school districts with basic arts plans. We created the Comprehensive Arts Planning Program (CAPP) in 1982. It was our first victory with the state Legislature. They gave $125,000 to the Department of Education which in turn contracted with us to manage it. We got local teams together to think about what should be happening in the district."

CAPP was the precursor of AISBEG in Minnesota, and it is still managed by the alliance, on contract from the Department of Education. The subsequent relationship in planning for the arts is interesting. Ongoing efforts to plan for arts as basic were spearheaded by a coalition group called, fittingly enough, "The Partners," consisting of top level representatives from the State Arts Board, the Department of Education, the alliance, and the Minnesota School and Resource Center for the Arts. But over time, it has been hard to keep the coalition effective.

"Minnesota is interesting in that there isn't just one option here for arts education leadership. There are many spots for leadership. It can backfire, with too much diversity of efforts. There is a sense that we are all moving on parallel but separate paths," noted a Partners member.

The Partners have also learned that time can erode what is most important in keeping a volunteer consortium effective: continuity of top-level involvement from all participating organizations. After nearly five years,The Partners continue to meet to discuss collaborative strategies, but the representatives are no longer the chief administrators as they were originally: Membership has now been handed to middle-level administrators. Current participants fear that this lack of participation from the top decision makers has slowed the creation of new unified strategies.

Keeping top-level involvement throughout a coalition life span, and insuring top-level stewardship from an alliance are common difficulties experienced by many state arts agencies that initially assumed it would be easy to "subcontract" their arts education planning work and AISBEG projects to an alliance. "The alliance wasn't the leader we hoped it would be," said the executive director of one state arts agency. "Maybe our expectations weren't clear. But they kept looking to us for the leadership, while we were looking to them." After a one-year contract between this agency and its alliance, the agency broke off the formal working contract

and now maintains an informal relationship for advocacy, networking, and information sharing.

Unless a state is able to invest substantially in staffing an alliance, or has been able to build a strong partnership during the past decade, there are many questions concerning the partnership role. Must an arts agency "create" an alliance to do its own work? Must an arts agency subsidize an alliance staff and office in order to be effective in making the arts basic? States with limited financial resources are particularly concerned: Many state agencies will have to dip into their program funds for basic support to arts organizations if they are to fund the full-time staffing of an alliance. "We're not sure we can afford yet another staffed statewide arts service organization," said one executive director. "It could do more to hurt our efforts to bring the arts field together around arts education than to help."

One Arts in Education program director noted, "The only people who think there should be an alliance in this state are the people from the Kennedy Center. We have a network, a task force, and a strong association of local arts councils. Why duplicate?"

States with strong local control have found it even more difficult to maintain a strong alliance that can be effective as a planning partner, as the focus of educators' volunteer activities is more likely to be community oriented. There is the pressure factor, as well. As Lynda Black, the chair of Iowa's AISBEG Task Force, said, "One outcome is more stress placed on all the volunteer educator associations, because of the increased communication and leadership demands." Jodie Butler Greenhoe, the executive director of the Iowa Alliance, continued the discussion. "There has been good dialogue between the alliance, the council, and the department of education, but there continue to be struggles through the process of defining roles and responsibilities among the three. To maintain this kind of relationship over time requires equal partner status all around, well-defined roles, documentation, consistency -- no personal agendas -- and all information shared with all partners."

"THERE HAS BEEN GOOD DIALOGUE BETWEEN THE ALLIANCE, THE COUNCIL, AND THE DOE, BUT THERE CONTINUE TO BE STRUGGLES THROUGH THE PROCESS OF DEFINING ROLES AND RESPONSIBILITIES AMONG THE THREE. TO MAINTAIN THIS KIND OF RELATIONSHIP OVER TIME REQUIRES EQUAL PARTNER STATUS ALL AROUND, WELL-DEFINED ROLES, DOCUMENTATION, CONSISTENCY -- NO PERSONAL AGENDAS -- AND ALL INFORMATION SHARED WITH ALL PARTNERS."

JODIE BUTLER GREENHOE
EXECUTIVE DIRECTOR OF THE IOWA ALLIANCE

Though the Iowa participants consider their collaboration to be successful, they continue to feel the stress of leading and managing a multifaceted team. Jodie Butler Greenhoe continued, "The agenda and scope of any collaborative project need to be worked through up-front. There has to be understanding of what all the players are doing, who is initiating what. Our process for making decisions is muddy and needs clarification. It is still hard to delineate between arts council and alliance prerogatives." In part, all admit, some of the residual problems with the Iowa collaboration may have stemmed from the fact that the alliance was not involved in the initial planning-to-plan process.

BRINGING PARTNERS TO THE TABLE

AISBEG can be directly credited with strengthening some alliances throughout the country, and has also been the catalyst for bringing together various other volunteer associations, in particular the music, dance, theater, and visual arts educators. The AISBEG planning grant demanded that the various organizations find a way to work together and define implementation roles and responsibilities. It legitimized their planning process, often giving what had been informal a high profile visibility that made everyone take it more seriously. For many, the creation of a high-level arts education steering committee or task force has allowed for critical visibility, and has made the state legislature and administration pay attention to issues of arts in education.

"I don't think we'd be where we are today in bringing different groups together and getting them to work effectively if it wasn't for the incentive of NEA funding," said one arts agency executive. Scott Sanders, executive director of the South Carolina Arts Commission, summed up the feelings of many agencies, speaking of the leverage the federal grant gave. "The AISBEG planning grant was a rare opportunity. Everyone came to the table saying 'Let's not derail this.' People with different levels of expertise could all work together. It elevated everyone to a positive working relationship. Both the dollars and the national recognition were important."

"Money is always a motivator," said Shelley Cohn, the executive director of the Arizona Commission on the Arts. "The divergent opinions in arts education are overwhelming. The AISBEG grant helped make friends and build trust."

The recognition of a federal grant, together with the planning and implementation funds that could be directed to the types of typically difficult-to-fund projects necessary to spur planning, were equally important. It is crucial to place this in context. In many states, the small amount of money needed to bring people together to edit and publish a curriculum guide or framework, a newsletter, or a description of model programs was until AISBEG simply impossible to find, largely because the activities weren't seen as high priority. AISBEG made it possible to fund meetings, planning retreats, guest speakers. By its very flexibility it made it possible to at last bring people together to talk about mutual issues and collaborate on solutions. The funding recognition changed priorities. State arts agencies were willing to put in matching funds out of their operating budgets to support meetings and conferences once the federal grant came, though they generally would not have been willing to allocate the same amount of funds for the same activities without the grant.

"Without AISBEG the efforts would not have been made to the same degree," said Jeanne Belcheff of the Arizona Department of Education. "It is an incentive." In some cases, it also offered a platform of support to staff members who had been championing a similar cause for years, without outside recognition. "We were talking about these ideas thirteen years ago," said Rick Hernandez of the Texas Commission on the Arts. "Then ten years later we were finally empowered."

AISBEG PLANNING GRANTS MATCH SOURCES

STATE	STATE APPROP.	DOE	LOCAL GOVT.	LOCAL SCHOOL	PRIVATE	OTHER	INKIND
Arizona	X	X				X[1]	
Florida	X	X					
Idaho	X	X			X		
Illinois	X						
Indiana		X			X		X
Iowa	X					X[2]	X
Kansas	X	X					
Kentucky	X	X					
Louisiana	X						
Maine	X	X				X[3]	
Michigan	X						X
Minnesota	X						
Mississippi	X	X			X		
Missouri	X						
Nebraska		X			X[4]		X
New Hampshire	X	X			X[5]	X	X
New Jersey		X			X		X
New York	X				X	X[6]	X
North Carolina	X			X		X[7]	
Ohio	X	X				X[8]	
Oklahoma						X[9]	
South Carolina	X						
South Dakota	X	X					
Tennessee	X						
Utah	X	X					
Vermont	X	X					X
Washington	X	X					X
West Virginia	X						
Wisconsin	X	X					
Wyoming	X	X			X	X[10]	X

LEGEND: X=Matching funds for AISBEG Grant was from one of these cat

1. Match from local arts organizations
2. NEA SEAG funds
3. Alliance for Arts Education
4. From trust fund set up by private donor under auspices of State Arts Agency
5. Projected, not confirmed
6. Other state appropriation
7. Other state appropriation
8. Local organizations in six communities provided funding
9. Alliance for Arts Education
10. Alliance for Arts Education and Arts Alliance

SOURCE: This information was obtained through a survey distributed to each study participant, site visitor notes, and phone interviews with representatives from each AISBEG state. Specific match amounts can be found in the state profiles section of this report.

AISBEG IMPLEMENTATION GRANTS MATCH SOURCES

STATE	STATE APPROP.	DOE	LOCAL GOVT.	LOCAL SCHOOL	PRIVATE	OTHER	IN KIND	SINGLE OR MULTI-YEAR
Alaska	X							S
Colorado	X	X				X[1]	X	S
Illinois	X							M
Iowa	X	X	X			X[2]	X	S
Kansas	X							M
Kentucky	X	X		X			X	M
Maine	X			X				M
Michigan	X				X[3]			M
Minnesota	X	X		X[4]				M
Missouri	X							M
Nebraska	X			X	X	X[5]		M
New Jersey	X							M
New York	X				X			M
South Carolin	X	X		X				M
Tennessee	X							M
Texas	X	X						S
Wisconsin	X	X				X[6]		M

LEGEND: X=Matching funds for AISBEG Grant was from one of these sources.

1. Conference Registration Fees
2. Conference Registration Fees
3. Concerned Citizens for the Arts
4. From nine regional educational cooperative service units
5. Alliance for Arts Education
6. Alliance for Arts Education

SOURCE: This information was obtained through a survey distributed to each study participant, site visitor notes, and phone interviews with representatives from each AISBEG state.

PART II

DEFINING PLANNING

PART TWO

DEFINING PLANNING

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THE AISBEG PROCESS

STATE LEVEL COLLABORATIVE PLANNING

STRUCTURE

- Creation of an oversight/ planning team representing arts & education
- Coalition or strengthening of alliance & use of other "partner" groups

MAY INCLUDE:

- research & assessment
- conferences
- development of task forces & committees
- information sharing
- curriculum development
- leadership training

-OUTCOME-

STATE PLAN TO MAKE THE ARTS BASIC

- Institutionalizing planning oversight and implementation through creation of free standing organization, or formalizing AISBEG management role in a state agency
- Maintenance of oversight steering committees and task forces

- curriculum development
- teacher training
- grants to districts or schools for development of model programs
- conferences & workshops
- local plans
- partnerships between artists, arts organizations, & schools
- changes & extensions in existing artist in residency programs
- involvement of higher education

-OUTCOME-

LOCAL PLANS TO MAKE THE ARTS BASIC

- Replication of state planning collaborations between arts and education at the local level
- Use of community-based planning models to involve educators, administrators, artists, arts organizations, parents, general public
- Development and maintenance of leadership/oversight team

- teacher training
- local collaboration on curriculum development
- greater involvement on part of arts organizations and enhancement programs
- involvement of higher education

-OUTCOME-

LASTING CHANGES WITHIN SCHOOLS AND COMMUNITIES

INTRODUCTION

After nearly a decade of planning for arts in education at the state level, AISBEG ushered in a new type of planning for the arts as basic. Yes, task forces and steering committees had been operating since the education reform work done in most states during the early and mid-Eighties. In some states, task forces had met regularly since the late 1970s, even if they did not have the level of recognition or funding they needed to be widely effective. Many education plans existed. Specific implementation strategies, however, were rare: The need was in translating general goals into reality.

Ironically, many state arts councils greeted AISBEG with frustration because they were convinced they had done all the planning they could do on the subject. Many had had conferences, retreats, and think tanks. Some had already begun revising their arts in education programs to include incentive grants to schools and arts organizations for the development of units or collaborative projects that would go beyond a typically defined residency.

A number of these agencies decided to apply for an AISBEG planning grant simply because they felt it was important grantsmanship, that they would stand a better chance of an implementation grant for project support after they had done what some thought was yet another planning exercise. Some also felt they would fare better with their other arts in education funding from the Endowment if they participated in AISBEG.

Quite a few states had crafted and managed subgrant programs that were already employed to assist schools in making the arts basic. The CAPP program was long established in Minnesota. Oklahoma had been awarding local arts education planning grants for 15 years. The New York State Council on the Arts had been funding planning indirectly through its local arts councils and decentralization program. Illinois' Comprehensive Arts Program (CAP) was started by the State Board of Education in 1985, allowing districts to apply for grants averaging $25,000 for arts curriculum planning.

Some pro-active Alliances for Arts Education were also strong long before AISBEG, taking a lead in communication, advocacy, and field work. Some, such as the Maine Arts Alliance, had

already been at work with the Arts Council and the Department of Education -- as well as with the various arts educators' associations -- to hold annual conferences, assign small planning groups of teachers to develop curriculum guidelines, and distribute publications that chronicled success stories and school models.

At first glance, it would seem that for these and other states, AISBEG planning grants funded already established planning and implementation activism. Indeed, some state agencies continue to feel strongly that this is all it has offered -- extra money to do a little bit more of the same. A number of these met the match requirement for implementation grants from operating funds, in effect not using the grant as leverage for new dollars but as an extension of current programs. (Nearly every participant state matched the planning grant from operating funds. Some did so only after unsuccessfully seeking outside match funds.)

Others saw AISBEG as a different kind of opportunity. They used the implementation grant, in particular, as a leverage for new funds, and as a direct, deadlined challenge to at last build a true partnership between agencies and organizations rather than to maintain parallel but separate approaches to the field. Iowa used its AISBEG implementation grant to win the first increase in its appropriation from the state in five years. Missouri used a legislative appropriations increase of $100,000 for its first year of AISBEG implementation. Thanks to a timely legislative reform package, South Carolina won $360,000 from the Legislature for the first year of AISBEG implementation, and $1.2 million for year two: The dedicated funds are regrant monies to school districts to undertake AISBEG-type plans and activities, and the funds are routed through the Department of Education.

BEGINNING SUBSTANTIVE PLANNING

Even though AISBEG came after -- sometimes long after -- state efforts to effect curriculum planning and arts education transformation at the local level, arts in education program staff in arts agencies and departments of education alike came to AISBEG realizing that they had still only made very preliminary strides. They had raised the level of attention paid to basic arts education, had in many cases begun a dialogue. Some had started in-service teacher training institutes. But it was only the tip of the iceberg.

"Back in 1986, after we had held a major think tank, everyone knew that the arts were basic," said Rick Hernandez of the Texas Commission on the Arts. "But no one really understood what it meant. The teachers did not know what to do. There were not enough classroom educators with arts expertise, or enough arts specialists."

"IT ALL COMES BACK TO TWO BASICS. FIRST, NOTHING WILL WORK UNTIL IT WORKS AT THE LOCAL LEVEL. SECOND, PEOPLE REALLY DON'T KNOW WHAT PLANNING IS."

VONNIE SANFORD
OHIO ARTS COUNCIL

"The school districts were freaked by the assignment put on them by the Education Reform Act," said Nadine Saitlin, director of the Illinois Alliance. "Everyone was scrambling for assistance." Her colleagues, Roberta Volkmann, from the Department of Curriculum Improvement at the Illinois State Board of Education, said, "The most important thing the NEA can do is support collaborative projects between agencies. There has been too much planning work done in isolation. It seems obvious that collaboration would take place anyway, but it didn't."

Collaboration did in fact take place without AISBEG. Meetings were held, and coalitions would work on an assignment for a given amount of time. Always, however, these were product-oriented partnerships with a limited life span: develop a guideline, a framework, a philosophy. Develop a model. Even, develop a state-level plan. But a plan that states how the goals will be reached, school by school, in every community? Who would do the work? What about the cost? The timeline? Developing such a detailed strategic plan is a far more difficult task. This was the work of AISBEG.

"It all comes back to two basics," said Vonnie Sanford, of the Ohio Arts Council. "First, nothing will work until it works at the local level. Second, people really don't know what planning is.

"The long-term challenge really is to convince communities of the importance of basic arts education in their schools, to develop a sense of value, and to have communities develop workable plans and stick to them -- to have the ownership necessary," she continued. "Unless we look at this as the end goal -- to transform community values -- all the guidelines and studies in the world won't work. How to accomplish this? There has to be a planning process that builds shared ownership, that draws in diverse people, and that in the end offers a realistic community plan, with multiyear objectives. But that's hard. Planning is hard, hard work. Community-based planning is difficult. It requires leadership and follow-through. It takes a long time."

Her associate on the Ohio Arts Council staff, Education Consultant Mary Campbell-Zopf, continued: "It has been astounding to realize that most people don't understand planning. As a former teacher, and having gone through teacher planning for years, I thought that every teacher in the world knew goals and objectives and how to translate this skill into a plan for the community. Reality check! Planning isn't a project. I'd go into communities and explain how to plan for basic arts education and people would call me back and say yes, they'd planned a nice project and they wanted a grant for potter's wheels. Nobody understood it! People think in projects and programs. Most have never been involved in collabora-

tive community-based planning. I'd have to explain that planning is about sitting down with a broad group of people and looking at what is in the schools, what the gaps are, what the vision is. Looking at what the course of studies are. And then developing viable goals, objectives and strategies to accomplish things, with a timetable and a budget and assigning responsibility. It isn't just saying what you'd like to do, but how you are going to do it, and who is going to be responsible for what."

As Campbell-Zopf learned, just getting people to the planning table took time. "I'd go into communities and find that people didn't know about the resources. Few knew about the alliance. Few local arts councils had ever thought of looking at minimum standards for Ohio schools. People had no idea how to work together. Then there was the need to develop leadership teams. One person alone isn't enough."

Eventually, through AISBEG, this type of community-based planning is emerging as essential. Through a process of trial and error, state arts agencies and their colleagues at the departments of education and the volunteer alliances are focusing on local-level planning that is tangible, measurable, and results-oriented. To get to this point, AISBEG states enter two different planning processes: high-level planning at the state level, to chart the goal of local-based planning and determine how this goal can be reached; and grass roots training and planning, with particular emphasis on training and coalition building out in the field. It is interesting to note that few "state-level" AISBEG plans are truly strategic plans, with goals, objectives, strategies, action steps, timelines, and assigned responsibility. Most are philosophical statements, outlining broad desired achievements but not specifying who would undertake the actions or at what price.

THROUGH A PROCESS OF TRIAL AND ERROR, STATE ARTS AGENCIES AND THEIR COLLEAGUES AT THE DEPARTMENTS OF EDUCATION AND THE VOLUNTEER ALLIANCES ARE FOCUSING ON THE LOCAL LEVEL PLANNING THAT IS TANGIBLE, MEASURABLE, AND RESULTS ORIENTED.

The reason for this, given by many of the AISBEG participants, is the sheer difficulty of reaching consensus on details. Others, who authored detailed plans, said they did so without giving it enough time, and have found that in reality they need to rewrite their strategic steps. Many admit that it is no surprise to find that local-level planning often follows suit: A number of communities are emerging from their local planning to make the arts basic with philosophical guidelines and goals rather than specifics. Getting a true strategic plan requires a combination of strong leadership and excellent facilitation, commodities not always available at either the state or local level.

THE FIRST PLANNING STEP: STATEWIDE RESEARCH

How did AISBEG planning begin? The states quickly found that their state-level planning work, no different from any planning exercise, must be built on a foundation of a situational analysis or assessment. It is impossible to set priorities or determine strategies with sketchy or nonexistent data on needs or issues, or without quantitative baseline data. And so the majority of AISBEG states have attempted, with varying degrees of success, to create data collection tools and conduct statewide surveys.

This has been for most a true headache, and in some cases has proven to be so overwhelming that the research has stopped progress cold. It has been a major source of conflict between some departments of education and arts agencies, each of which typically has sought different data to prove different positions. In addition, many states have found that the data collection tools they sent out brought back only superficial information, as they were answered by school administrators rather than specific arts educators who had the direct and detailed knowledge necessary. Many heard from only a small proportion of those to whom they sent the survey. The major issue was in research design: What data is needed as baseline information, a basis for local and state planning? And, once the data is collected, how should it be interpreted?

In some cases, the surveys that were designed simply proved what the collaborative planning teams assumed, and didn't give enough guidance as to possible priorities and solutions. "The survey verified what we already knew, that the arts as an entity in our schools do not exist," said Nick Kyle, president of the Oklahoma Art Educators Association. "Music was more widespread, because we have football teams and the requisite bands. While we didn't get much in terms of detail, the surveying was important in that it gave us ammunition with the Legislature: We found that there was no art in 60 percent of the schools in the state."

Mary Beth Schroeder, arts education consultant with the Iowa Department of Education, said, "The information we got back from teachers was so poorly filled out it really was invalid. Surveys are not well received by people. We're trying to find alternatives for gathering information, maybe by doing one-to-one interviews. But we need to gather information soon, before we can move forward with any implementation."

On the other hand, there have been great success stories in statewide research. Michigan had an extremely high return rate on surveys sent to districts. In Indiana, the return was so high that the completed surveys literally had to be carted in a truck.

It may be that qualitative data, rather than the difficult-

to-gather quantitative information, is easiest to gather and most useful. When the Minnesota Partners began discussions on how to plan an AISBEG project, they started by determining a need to update the state's 1982 status report on arts in the schools. To gather data, they developed a set of nine issue questions and held several town meetings throughout the state, run by a facilitator, to hear from the public on each issue. Although the meetings were sparsely attended, with a range of five to thirty people attending each, enough input was collected for The Partners to decide priorities. This information-gathering process led them to shape ACE, their three-year pilot program to assist and train educators in curriculum development.

In similar fashion, Arizona held informational meetings with seventeen groups throughout the state, facilitated by the art or music specialist at the State Department of Education and by the arts in education director at the Arizona Commission on the Arts. Their plan: to keep the information-gathering simple. They asked two questions, focusing the conversations on key priorities: 1) What is your organization currently doing to help make the arts basic to education? 2) What programs or actions would help make the arts basic to education? The side effect of these discussions was the opportunity to get constituents thinking, to in effect use the sessions as think tanks.

New Jersey placed great emphasis on research during its state-level planning process, holding a series of hearings and sending extensive surveys to arts organizations and school districts. The findings were not positive and in fact shaped the state's decision to focus its AISBEG implementation work completely on public education and advocacy to begin building support and understanding for the concept of art as basic to education.

Tennessee's qualitative research process was combined with conferences: Three regional meetings were held in Memphis, Chattanooga, and Nashville for educators, principals, and arts administrators. The stated purpose was to bring state leaders and experts together to determine what was currently occurring in arts education throughout the state and to discuss what needed to be done in order to provide a comprehensive education in the arts at every level. Five key topics were identified in advance, and the participants were asked for all the input they could provide. The information gathered became the basis for Tennessee's multiyear plan.

Iowa followed suit, with a set of meetings around the state that were focused by discussion around white papers that the council had commissioned. The meetings were the basis of the state's planning process.

UNIVERSALLY, THE NEED FOR ADVOCACY AND PUBLIC EDUCATION WAS MADE CLEAR.

Ohio's alliance conducted a public attitude telephone survey, in keeping with the state AISBEG team's early determination that planning needed to happen at the local level and be community-based rather than only educator-based. After it gathered public opinion on issues and needs, the alliance then did a "status of arts in the schools" survey. To insure a high level of response, it enlisted the support of local arts councils and district administrators, and attached letters of support from all the education associations and arts advocacy groups in the state. "The survey went out with a cover letter signed by the superintendent of the Department of Education, the executive director of the Ohio Arts Council, and the president of the Ohio Alliance for Arts Education," said Virginia Bettendorf, the executive director of the alliance. "We had seen that if you concentrate too much on detailed statistics, you'll never get the data. So we asked three things: What do you want, what do you have, and what do you need. This has been our benchmark study."

THE FIRST PRIORITY: ADVOCACY

Even with unsatisfactory or sketchy statistical results, statewide assessment identified priorities and critical needs. The more research, the more detailed the responding plan.

What was learned? Universally, the need for advocacy and public education was made clear. "How can you expect communities to value something if, as we learned, nobody even understands why it is important," said one state's task force leader. "If the principals and the superintendents, the arts organizations and the artists, the teachers and the colleges are all half-hearted about this, you aren't going to get much more than a few projects in a few communities. And whatever we get will be totally in jeopardy once the money dries up."

Advocacy has thus been a key component of each AISBEG plan, often the primary goal. Many clearly state that advocacy is the job of their alliance. Some are assigning the advocacy work to an ad hoc coalition of alliance and educational associations. The question raised here is the potential success of these membership organizations to go beyond their own membership in reaching general taxpayers -- parents who care about their children's education.

Tennessee artist Suzee Benjamen summed up the need for general population education and advocacy, noting "dollars alone won't make a change. Attitudes have to change." Texas Education Agency Art Consultant Jeanne Rollins noted that the advocacy efforts don't fall on entirely deaf ears. "There are a lot of people in Texas who desperately want their children to do more in art than

pin cotton on Santa Claus' chin."

South Carolina made a conscious decision to focus its advocacy efforts on the Legislature. AISBEG is funding a contract with the South Carolina Arts Alliance to do advocacy for ABC, the AISBEG plan. Ohio is broadening its advocacy for making the arts basic to include the Ohio Citizens for the Arts. Utah is likewise developing a video together with a planning handbook, for broad distribution as an advocacy tool.

Others, such as New Jersey, are going all-out for advocacy: The state's AISBEG work will include the development and wide distribution of pamphlets, posters, newsletters, videos, television commercials, a television documentary, even bumper stickers. There is a speakers bureau established to travel to local school board meetings, PTAs, community meetings, and service organizations. In similar fashion, Kansas is undertaking a major public awareness campaign.

The Critical Need for Information

Effective advocacy needs more than rhetoric to be successful. It is based on solid constituent education, which in turn requires access to important information. The surveying and assessment work done by each state showed that educators and the arts field alike need resources to which to turn. And so, in tandem with the emphasis on advocacy, states have begun, as a component of their AISBEG plans, to develop or articulate plans for resource or research centers, a repository of information ranging from model program evaluations and ideas, to curriculum frameworks and ideas of how to proceed with community planning. There is so little information available to teachers and schools in the field, who in turn feel so isolated, that AISBEG groups have found it impossible to ask for local planning without giving the teachers and local participants the opportunity for access to this type of resource library.

THERE IS SO LITTLE INFORMATION AVAILABLE TO TEACHERS AND SCHOOLS IN THE FIELD, WHO IN TURN FEEL SO ISOLATED, THAT AISBEG GROUPS HAVE FOUND IT IMPOSSIBLE TO ASK FOR LOCAL PLANNING WITHOUT GIVING THE TEACHERS AND LOCAL PARTICIPANTS THE OPPORTUNITY FOR ACCESS TO THIS TYPE OF RESOURCE LIBRARY.

Minnesota's Resource Center was developed as an add-on to the controversial state arts high school before to the start of AISBEG. According to Janet Grove, program manager and CAPP coordinator for the Minnesota Alliance, "The concept is important, but it needs more funding to be effective." As Minnesota has learned, the field's information needs are extremely diverse and comprehensive, requiring a resource center with extensive holdings useful to both the education and arts fields. A resource center has been developed at the University of Maine, providing access to any educators who seek information, as well as to artists and arts organizations. Arizona is in the process of establishing a research center,

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MARYANN HORTON
ART TEACHER AT THE RURAL CAMEL'S HUMP MIDDLE SCHOOL, ONE OF THREE MODEL SITES IN THE VERMONT AISBEG PROGRAM

as is South Carolina. Missouri plans the development of several resource and technical assistance centers throughout the state.

Bennett Lentczner, the dean of the School of Visual and Performing Arts at Winthrop College in South Carolina, is a strong supporter of research center development. "For the arts to have credibility in the education community, we have to be able to produce more research initiatives. Research puts the arts on common ground with other disciplines."

Even without such centers, information is critical. If schools are to change in their approach to arts education, the change must be led and maintained by educators rather than by artists -- in particular at the local level, by the classroom teachers -- and by the school administrators, principals and superintendents. For them, access to information is critical: Through access to the resource centers that are beginning to be developed; through participation at regular conferences that allow time to share case studies and that introduce inspiring speakers and leaders; and through regular publications that explain what various model sites are doing, in as much detail as possible. The desire is for a depth of content that goes beyond what is found in most newsletters or conferences: The educators in the field want to absorb as much as possible, and learn directly from experts and peers of what has worked and what hasn't.

In response to this kind of need, the Maine Alliance publishes a journal three times a year, offering a depth of information. The Payson Foundation funds the circulation of 4,000 that includes complimentary issues to all school superintendents, school boards and principals as well as arts educators. Tennessee began publishing a quarterly newsletter in January 1989, as a joint project of the Department of Education, the Arts Commission, and the alliance. Targeted to private and public school principals and teachers, county superintendents, local arts agencies and arts organizations, it includes information on available teacher training, the state's honor schools, arts organization outreach and education programs. Seven thousand copies are printed and distributed.

The issues teachers face in Vermont emphasize the need for this type of ongoing access to information. There is no university, college, or summer workshop program in the state to which arts educators can go for credits towards their in-service training requirement. There are few arts organizations. "In Vermont, the schools are the only 'cultural resource' in the community. Most towns don't have a museum or a gallery or any performing arts. We're it, the only art in town. Imagine the difficulty we have finding out how to make the arts work, how to change our curriculum. Everyone in the state needs information on models that work in places like this. The isolation factor is overwhelming," said Maryann Horton, the art

teacher at the rural Camel's Hump Middle School, one of three model sites in the Vermont AISBEG program.

One specific need faced by most educators is information on arts resources: Who can they look to for arts partnerships? Many states lack a complete listing of those arts organizations, artists, institutions and programs that address arts in education. This furthers the classroom teacher's isolation, in particular, as it is almost impossible to know where to turn first, to find a desired bit of information or to uncover what could be an exciting opportunity for a collaborative education program. Several states are beginning to gather the information, though few resource guides currently exist. Missouri's Arts Education Task Force made the publication of a resource directory, funded by AISBEG, its first major task. As one of its first actions, Alaska created a "talent bank," a statewide listing of artists, arts educators, principals and classroom teachers who were willing to serve as a resource to others.

CURRICULUM GUIDES AND FRAMEWORKS

The resource needs are felt particularly in those states where education reform resulted in the development of curriculum frameworks that mandate certain outcomes. Frameworks typically include grade level goals, concepts, and outcome objectives, and form the basis for planning instructional programs in local school systems. However, they presuppose a certain level of teacher training and adequate classroom time to fully address the subject -- suppositions that generally don't hold true in the field. It is one thing to assume that specialist arts teachers can appropriately address their curriculum frameworks. It is far more daunting for the classroom teacher trying to integrate the arts into a wide range of subjects, or to teach the arts with limited arts experience, to live up to the frameworks. Even though there is little actual regulation of framework use in any state, the pressure on teachers to learn and expand their approach to teaching the arts is profound, and the gap between expectations as outlined in the framework and training and expertise is enormous.

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The pressure is even more extreme in those states that have adopted licensure standards or recertification requirements for teachers. In 1990, Tennessee adopted new licensure standards for classroom teachers that specify knowledge and skills requirements for every academic area, including music and the visual arts, and that follow the state's curriculum frameworks, which were adopted in 1987-88. (Theater standards will be enacted in 1991.) Clearly, for classroom teachers who received little or no undergraduate or graduate level arts training, there is intense need for training re-

THE ISSUE IS COMPLEX, AND RELUCTANTLY OR NOT THE ARTS FORCES ARE GETTING INVOLVED IN CURRICULUM DEVELOPMENT, FIRST AT THE PHILOSOPHICAL LEVEL AND THEN, THROUGH SPECIFIC AISBEG CONTRACTS AND PROJECTS, WITH WRITTEN GUIDELINES AND FRAMEWORKS.

sources that are accessible, as well as a need for what some have described as a support group of other teachers who are facing the same need to quickly learn something to which they have had minimal prior exposure and to which they may bring strongly negative feelings based on personal feelings of ineptitude at studio or performing art.

It is no surprise, then, that all AISBEG participant states are developing or have developed, to some degree, curriculum guidelines or suggested learner outcomes for the arts. Many department of education specialists have put together guidelines and outcomes. However, many more curriculum guideline projects are being contracted out, through AISBEG funds, to alliances or to a group of qualified teachers, as a component of a state-wide plan.

Development of the guidelines and outcomes has been long in coming, and is only partially complete: In many states, visual arts and music guidelines have been completed, but theater and dance are just being tackled, in large measure because state departments of education remain ambivalent about the role of these two art forms in K-12 education. Those state departments of education that have more than one fine arts consultant, for example, generally have specialists in both music and visual arts, but none in theater or dance. (In part, this is often linked to the absence of state certification of theater and dance specialists.)

Yet, as described in education philosophies and in curriculum frameworks, schools are expected to address all four art forms equally. The teacher is simply left with fewer resources. "I don't do drama," said one state's department of education fine arts specialist. "I leave it to the secondary and elementary language people." If there is to be a drama curriculum guide developed with arts input, therefore, it will have to come out of an AISBEG-inspired venture. The AISBEG states could easily spend their entire multiyear work on curriculum planning, as the need for guidance is so great. Because of the long held turf issues about curriculum, each AISBEG planning group has to tread particularly lightly here. State departments of education still resist too much "arts" input in curriculum development, even more than they resist input from other external sources in other curricular areas.

The issue is complex, and reluctantly or not the arts forces are getting involved in curriculum development, first at the philosophical level and then, through specific AISBEG contracts and projects, with written guidelines and frameworks. First, the philosophical issues: Many states' task forces have spent the duration of their AISBEG planning grants trying to reach a consensus definition of art. Towards Civilization,[8] in defining arts to be taught in the classroom, called for "equal time" for creative writing, media

[8] Towards Civilization: A Report on Arts Education/National Endowment for the Arts, May 1988.

and design arts. In response, a few state departments of education, such as South Carolina, are including creative writing as a "fine art," though the matching curriculum framework is just being developed, and they also want to address media and design.

Most departments of education are also uncomfortable pushing theater or dance curricula or requirements, as they can't anticipate having a discipline specialist within the school or district to work with the classroom teacher. For example, a local school district that wants to create a dance curriculum will likely look first to the state for models, leadership, and general information. If none exists, the chances of the curriculum becoming reality are slim. Task forces have thus had to confront curriculum priorities head-on.

Of concern across all the arts disciplines is the need to insure that curricula broadly define art as multicultural rather than exclusively Eurocentric. The task forces and individuals interviewed who were entrusted with developing curricula guidelines in AISBEG states spoke of their intent to be pluralistic, but of the continuing need for focus on this issue, and of various battles they have had along the way with established educators groups that hold -- in some states -- to a largely Eurocentric curriculum. Alaska is leading the way in the development of multicultural curriculum, through focusing on the development of curriculum materials in traditional and contemporary native arts.

A number of states are opting for a very broad definition of arts. Utah's quest is to create a single comprehensive plan for the arts and the humanities. In response to its need to emphasize a multicultural curriculum, Oklahoma's State Department of Education mandated curriculum in "culture and the arts," but is now left to define "culture." Many of the state's arts teachers are in vocal opposition to a broadly defined curriculum, because of fears that the outcome will be general humanities rather than the arts. For them, the opportunity to work together on curriculum guides is an opportunity to debate philosophy and have a say in the state's fundamental approach to education.

The easiest work has largely been completed. Discipline frameworks for visual art and music are either completed or nearly finished in many AISBEG states. The visual arts curricula guidelines are also being used fairly successfully, some feel because the visual arts are less threatening to general classroom teachers than the other arts disciplines. The hard work ahead, however, involves the development of the more broadly defined multicultural curricula, as well as the completion -- and use -- of dance and theater guidelines. There is at this point, in addition, a virtual dearth of guidelines or articulated outcomes in design and media arts. Also ahead is the tremendous amount of work to be done in developing guidelines,

particularly for the secondary grades, for integrating all arts disciplines into general curricula. Without arts involvement at every stage, these curricula can be easily derailed.

CONFERENCES AND NETWORKING

Even with access to printed resources, networking was also found by AISBEG participants to be a must to provide the critical access to information and to new contacts for teachers to grow and gain the expertise they need. It is no wonder that AISBEG-sponsored conferences are described virtually in one voice by classroom educators in all states as vital and important. "It is the light at the end of the tunnel," said one. "You know that you aren't alone." Many feel validated once they have the opportunity to share their success stories and learn what their colleagues are doing. Some states are now holding annual conferences. Others wish they could find the funds to do so. "Any time you can have one conference that brings together all the different arts educators and the classroom educators, and share ideas on resources, it is absolutely wonderful," said Maryo Ewell. "The inspiration factor is tremendous."

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MARYO EWELL
COLORADO
CLASSROOM ARTS
EDUCATOR

Colorado's first conference took place in August 1989, and was basically about advocacy and the importance of networking. There were national speakers, the governor made a policy statement in support of arts education, and the commissioner of education spoke. Ewell explained the impact: "The reality is that we have 176 school districts. Only in the last three years has there been a fine arts consultant at the state Department of Education. There are no high school graduation requirements in the arts, and no entrance arts requirements at the University of Colorado. In this context, the conference was very validating for arts educators and administrators. It was absolutely essential to have a conference to get to where we are today in effecting progress towards the arts as basic. There simply is no other way to have so many different people come together."

Another agency program director concurred. "We needed a success. We had had so much bickering and turf-guarding. It was impossible to work together. We needed validation that it is important for us to work together. We needed to make the arts educators feel important. I can't think of anything more important than a conference to begin to address the turf issues and give some momentum to do something unified."

Iowa's AISBEG Task Force chair, Lynda Black, explained not only the importance of conferences, but of the use of white papers, research, and needs studies as rallying points. "People in Iowa said that it would never work, that we'd never get people

with divergent interests to be willing to cooperate. At our conference, called 'Convergence,' issue papers helped as background. We developed ten different issue papers, and had break-out sessions to respond to the issue papers and develop priorities and goals. We made the participants go through the exercise of assigning dollars to these goals, to prioritize them. Then we had them identify strategies, resources and outcomes. The groups' work was shared through reports at the conference banquet, to which we'd invited legislators. We made it clear that this work would be the basis of a plan. The conference, as a result, helped everyone -- from education and the arts -- to see a common purpose, that we need to work together, and that this is a political process."

The development of papers and collaborative, creative problem-solving has been of vital importance in helping newly created coalitions of arts agencies, alliances, and education departments to begin focusing on solutions, rather than to spin their wheels by continuing to concentrate on issues. For many states, the Eighties were spent articulating the issues: The goal for the Nineties is to concentrate instead on solutions.

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There are still problems and turf issues. One state's department of education arts specialist argued that the state arts agency wasn't paying enough attention to arts educators and administrators by neglecting to involve them in arts conferences, that they were relegated to a "never-never land" between education and the arts. "There were no arts educators invited to the annual governor's conference on the arts, and there are 3,000 arts educators in this state. So there are still bridges to be built."

LEADERSHIP TRAINING

Many AISBEG states have found through their planning that it is every bit as important to involve administrators as educators in their conferences. "The administrators and school board members who believe in the arts as basic often feel that they are lone wolves in their communities," said the Maine alliance's Jo-Anna Moore. "They're out there alone in trying to change local opinions. They need access to all the resources and information possible. Our job has to be to service these people. It is very important to train school boards -- so much more needs to be done with school district leadership. All of us in this field have typically opted to start our work and continue focusing on the teachers, because they are the direct link and where we feel we can make quick change. But to make this last, we have to go further into community leadership."

Developing community leadership and support is behind many states' efforts at holding regional or local round tables, open to the public. Minnesota's thirty-plus town meetings were designed to

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"IF THIS IS GOING TO WORK, WE'RE GOING TO NEED TO GET TO THE CHAMBERS OF COMMERCE, THE KIWANIS, THE ROTARY, AND THE LIONS. THESE PEOPLE HAVE TO BECOME OUR LEADERS, BECAUSE WE'RE GOING TO NEED THEM TO DEFEND THE ARTS NOW AND FIFTEEN YEARS FROM NOW. WE CAN'T ASSUME THAT THE SCHOOLS THEMSELVES WILL BE THE LEADERS IN EVERY CASE, SO WE HAVE TO FOCUS ON COMMUNITY ACTIVISM."

ANTHONY RADICH
EXECUTIVE DIRECTOR OF THE MISSOURI ARTS COUNCIL

heighten local understanding and rouse local leadership. The intent, said one participant, was to make arts in education a local political cause. Leadership had to go beyond the professional organizations, into each community. Other states agree. "The emphasis has to be on the local school boards. We have to build leadership for arts in education there, and maintain it. School boards and the people who elect them are the real decision makers," said one state's arts in education coordinator.

Missouri's AISBEG emphasis is on what Missouri Arts Council Executive Director Anthony Radich calls the "community development model." He sees the need to build local leadership teams even beyond school boards. "If this is going to work, we're going to need to get to the chambers of commerce, the Kiwanis, the Rotary, and the Lions. These people have to become our leaders, because we're going to need them to defend the arts now and fifteen years from now. We can't assume that the schools themselves will be the leaders in every case, so we have to focus on community activism." The state's AISBEG focus, as a result, is to fund community development planning processes emphasizing the need to make the arts basic to education in individual communities.

Many state arts agency arts in education staff members are as a result beginning to spend their time making presentations to education conferences and meetings outside of the arts: state principals' associations, school board associations, etc. Some are beginning to meet with parent-teacher associations. "Let's face it, this is a high risk issue," said one. "We have to make people want this."

As they are realizing the importance of reaching administrators, a number of AISBEG states are planning various leadership seminars and training institutes. South Carolina has planned an arts as basic leadership institute for superintendents and principals at Furman University for summer 1991. Minnesota is planning a one-week leadership institute in conjunction with The Humphery Institute on Leadership.

Think tanks involving administrators, community leaders, educators and arts leaders have done much to inspire local leadership, both at the school district administrative and governance levels, and within general community leadership. Arizona's "Oak Creek Accord" came out of such a think tank, credited by all in the state's AISBEG coalition as an inspirational high point that has continued to fuel their work.[9] Many AISBEG planners are learning from the other education reform efforts in their states that business leaders can and do get behind change, and bring with them their financial resources and advocacy capacity, and are therefore broadening their leadership institutes and think tanks to include the business community.

[9] The Oak Creek Accord is the result of a planning retreat sponsored by the Arizona Commission on the Arts, in June 1989.

Where they have worked, think tanks and conferences have also led directly to a critical success -- though one that is difficult to sustain. Once people began to meet and share planning ideas, the natural next step was the formulation of multiple task forces and steering committees that met regularly to continue planning and to work on specific strategies to create models at the local level. The task forces have had a range of roles, from the drafting of curriculum guides to information swapping, the planning for resource centers, or the design and oversight of regrant programs. In sum, they have made it possible to institutionalize the initial AISBEG efforts, and they have done so with representative membership from communities throughout each state. They have begun to be strong leadership and governance groups.

It isn't easy to maintain momentum with a task force or steering committee, however. People will volunteer for a year or two, then rotate off, and newcomers that take their place require training time to gain the background information they need to be effective. Second-generation committee members may never achieve the level of zeal or commitment that drove the initial volunteers. Defining a role once initial pilots have been launched is also a difficulty. Finding lasting leadership is a major problem.

Today, based on the experiences of the 33 states that have embarked on planning for arts as basic to education -- all of which have organized coalitions, task forces, and steering committees -- the issue of lasting leadership is of uniform concern. As one state arts agency's arts in education coordinator stated, "People get excited for a while, and then they expect things to be implemented, and they want to go on to other causes. We have so many issues ahead of us, however, that we need leadership more now than ever. People don't realize that we are still decades away from truly making the arts basic to education, and we still aren't sure how to go about making it happen, especially when most people in communities really aren't all that sure about wanting their children to spend classroom time on the arts anyway. With an economic downturn, we're an inch away from losing everything we've pushed for, because we still don't have enough local leadership out there to champion maintaining and expanding the role of the arts in our schools."

Making the arts basic to education, as a cause, is still reliant on the relatively few champions in each state. All the successes to date are directly linked to individual leadership. The arts as basic still isn't a broadly held value, with educators and communities in general support. This, clearly, is the reason for priority efforts on advocacy and educating the field of artists and arts organizations, together with their supporters. It is also of grave concern to those who want to insure continued progress. Remove the individual who

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has started a pilot program or rallied a statewide or local network of educators, and it is questionable if progress would continue. "I fear what would happen if one of these women left or got burned out," said Nicki Clarke of the Vermont Arts Council in reference to the team of teachers who are developing a pilot site at Camel's Hump Middle School.

Teacher Maryann Horton, who has been a powerful local leader in planning to make the arts basic at Camel's Hump and in other schools throughout the district, explained the reasons for potential leadership burn-out. "Everyone expects planning to go on with superintendents and principals, but they're so busy, and they don't understand the arts. They support the need and what we are doing, but basically let us go do it. So we (a small team of teachers) have visited all the school board meetings. And in Vermont, every grade school (K-4) has its own school board, and they dictate in that school. Some schools here may have two teachers and 40 students. So it means we spend a lot of evenings at a lot of school board meetings. Then we go to the supervisory boards for the middle and high schools. And then to the school boards for the district-wide policies. Without a few people who really believe in what they are doing and who are willing to spend all their time making it happen, you'd just sit and plan."

CREATING A STEWARDSHIP ROLE

Building leadership and focusing priorities, selecting model approaches, and maintaining the planning momentum continues to be a critical task for the state arts agencies and their partners who are involved in AISBEG. Missouri's learning offers insight into the problem, and is echoed by a number of states.

Following a multiyear planning process with a large statewide volunteer task force, the Missouri Arts Council decided that long term oversight for making the arts basic would require an independent leadership group. It created a new organization, independent of the Missouri Arts Council but reliant on it and ultimately responsible to it. Since September 1990, the Arts Education Task Force has had a full-time staff of three and an office separate from the council. Its staff director moved over from her position as assistant director at the council. (She is technically on leave for a year.)

Arts Council Director Anthony Radich synthesized the task force's planning efforts into three goals: 1) advocacy, 2) making the arts basic at the local level, 3) addressing the arts as basic in higher education and in lifelong learning. The task force's major area of work -- and the focus of the state's AISBEG program, is the

second goal, around which the task force has created a community action planning model called the Arts as Basic Program (ABP). They assume that significant progress towards this goal will take 20 years.

Now that the task force is institutionalized, Missouri's challenge is to manage the large group of volunteer leaders, and keep them focused on major issues. There is the need, too, to be ever more inclusive; as new volunteers come aboard, and new organizations take interest, those involved know they need to effectively place them on the task force.

With goals in place and projects moving along towards implementation through staff efforts, what is the ongoing role of a leadership or oversight group? For many states, it has become confused. Committees often have evolved into steering committees, yet the changed roles and responsibilities may not be clear. Some committee's goals may have been reached, leaving them without a purpose, while parallel committees may just be getting started.

Early in a state's planning process, when the committee and task force focus is on developing general statements of philosophy, it may have been effective to hold two or three meetings a year. But once into the myriad details of overseeing a strategic plan, there is a different kind of leadership and oversight need: Task forces must meet more often, and become true working boards, with a variety of subcommittees that can address specific topics. Members of many state task forces that have gone beyond "general philosophy" oversight wonder about their new roles and responsibilities, and are concerned about what they feel is an unwieldy structure. Some are concerned that the goals they are entrusted to implement are, in the words of one participant, "too idealistic, almost utopian."

The difficulty is in maintaining momentum through long-term planning. AISBEG planning efforts, the states have learned, cannot be seen as having a starting and an ending date. To make real inroads at the community level, the planning efforts need to grow as concentric circles, getting larger and larger and involving more people. "People like to be asked," said Sandie Campolo of the Arizona Commission on the Arts. "They like to have their ideas valued. We will need to go back to the planning process again, to reinforce it. We said this was a three-year plan, but it will take three years just to get three new initiatives up and running. If we try anything major we will have to go back to the planning committee structure again and involve all the players."

As with all types of strategic planning, planning to make the arts basic to education is thus obviously an ongoing process rather than a one-time event. Already, prior to and through AISBEG, several states have worked through various "plans,"

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SANDIE CAMPOLO
ARIZONA COMMISSION ON THE ARTS

ranging from initial and informal documents that are more statements of philosophy than strategic road maps, to detailed workplans. The initial plans were those that helped shape legislation concerning arts requirements. Then came advocacy plans to win certification and other key goals. Plans were developed to initiate AISBEG. And finally, during AISBEG, plans were developed that now need ongoing stewardship.

As the initial AISBEG plans begin to be realized -- and AISBEG governance in each state becomes institutionalized, with ongoing leadership -- states will accomplish their first three-to-five year goals. It will be inevitable that the exercise of planning be revisited, and that new goals be set. This is important for states to recognize as they consider the structure of their steering committees and task forces: Planning, along with the oversight of plan implementation, will be a regular task.

INVOLVING ARTISTS AND THE ARTS COMMUNITY

The presence of task forces and steering committees, and their long-term role, has begun to raise significant new questions: At what point will the leadership for making the arts basic truly involve the arts community? When will artists be effectively brought into the process? Will there continue to be a segregated group of people from the arts and from education who are interested in arts education, or will the entire arts field embrace the arts-as-basic goal and become active?

Few state AISBEG leaders feel they have been truly successful in drawing artists or arts organizations into their planning or implementation process, at the state planning level, or even in teacher training or local pilot projects. A lack of common language is an issue. So too are the insecurities felt both by teachers and artists in jointly approaching curriculum.

Artists generally feel left out of any leadership roles in the AISBEG planning or oversight. Some who feel their role on planning committees is primarily to represent their discipline -- to insure a good approach to their discipline and to champion discipline-based training as the priority -- feel particularly frustrated. They believe it is their job to advocate a particular point of view. Often, this strong advocacy results in an equally strong stand adopted by education administrators who feel that the requests are unreasonable.

ARTISTS GENERALLY FEEL LEFT OUT OF ANY LEADERSHIP ROLES IN THE AISBEG PLANNING OR OVERSIGHT. SOME WHO FEEL THEIR ROLE ON PLANNING COMMITTEES IS PRIMARILY TO REPRESENT THEIR DISCIPLINE -- TO INSURE A GOOD APPROACH TO THEIR DISCIPLINE AND TO CHAMPION DISCIPLINE-BASED TRAINING AS A PRIORITY -- FEEL PARTICULARLY FRUSTRATED. THEY BELIEVE IT IS THEIR JOB TO ADVOCATE A PARTICULAR POINT OF VIEW. OFTEN, THIS STRONG ADVOCACY RESULTS IN AN EQUALLY STRONG STAND ADOPTED BY EDUCATION ADMINISTRATORS WHO FEEL THAT THE REQUESTS ARE UNREASONABLE.

One artist who has pushed for dance curriculum and certification said, "It's like getting a door shut. People at the department of education don't want to hear the words dance and certification in the same breath." Wade Hobgood, of South Caro-

lina's Winthrop College, told of the other side of the issue. "We're simply not going to end up with a dance educator available or affordable for every small town. Accepting statements that 'You have to have a dancer in the room to teach dance' is unacceptable." The focus, he says, has to be on practical compromises: Artists that join the planning efforts have to be willing to accept small successes rather than push single-mindedly for their particular goals.

Largely as a result of AISBEG, a number of states have begun addressing the difficulty of a shared language between artists and educators, either through a requirement that all artists' residencies include joint planning or through the creation of curriculum development grants. Gradually, these have helped artists learn how to work more effectively with teachers in the development of curriculum. "We're trying to create a new group of AISBEG-literate artists," said Ken May, assistant arts development division director for the South Carolina Arts Commission.

The process, like all of the AISBEG initiatives, is vitally important but slow to yield results. Continuing effort needs to be placed on teaching educators to effectively utilize artists, and on teaching artists how to help teachers actually implement new ideas. Composer/performer Monica Maye, in Minnesota, provided a case study of her experiences:

> I was assigned to three school districts to help develop new curriculum. I knew what I wanted to do: I wanted to interact with the teachers. I went to three districts for a total of three weeks to work with the teachers. What was real to teachers was to sit and write the curriculum, but what was not real was to use the artist in the planning of the curriculum. My goal was to be a resource to the teachers, to recharge them, to be a brainstormer, to stimulate solutions. Each week I had 20 hours with the teachers. With the middle school choral teacher, I interviewed members of the choir, and they had tons of ideas which I wrote down. I shared all my ideas but I never knew if they used them in their curriculum. I offered solutions to problems: In one school the faculty wanted to do electronic music and the parents wanted pep bands, so I told them how to do electronic pep bands. I suggested places teachers could go for grants. I showed them how to write applications. But I felt that what I was doing never filtered down. I was very excited by the work. I felt it was a role I functioned well in. I did a lot of creative thinking. But I don't know where to go with it.

Larry Babiracki, the music curriculum director in a Minnesota community of 2,000, offers the other side of the picture:

> This is an agricultural community. Things haven't changed too much since when I came, when the superintendent would ask about budgets for the arts. How can I justify music education to this enraged pig farmer? For the full district, wehave four and a half music faculty positions, K-12. In the mid-Eighties, they wanted us to start developing curriculum, so that every six years the curriculum would be rewritten. We had to have community input, and started holding community meetings. A woman got on the committee, spent three months talking about aesthetics, and then left. The superintendent came to the meetings and slept. We didn't know what we were doing. I was appointed curriculum facilitator three years ago to facilitate these ongoing meetings. I report to a curriculum director who does two districts. I tried to develop a plan with objectives, but again we got bogged down on charts and details. Then we got an invitation to apply for CAPP, and got funded. Then we really got panicked, because they wanted a five-year plan, and here we were after four years of meetings to come up with one plan that would be revised after year six, and still no plan. Time was tight, and pressure was on. The district superintendent wanted a curriculum written by May of '89. We got an extension. They wanted a philosophy statement. Someone suggested the best we can afford," and given our community that cracked everyone up. We would like artists to come out and teach us how to do our units, and give us ideas. They could work with the kids, too. The artistic inspiration would be great. But the pressure on us to get this done is incredible.

Essentially, the effective use of artists as resources demands that there be an oversight or an intermediary agent who can train artists as to the needs of teachers and the pressures and requirements they face, and to create a team of artists who understand their task and role. For this reason, Nebraska created a "shared team" approach to pairing artists and educators. Maine offers $500 minigrants allowing artists and teachers to co-plan curriculum units involving the artists.

"Classroom teachers have to learn art as a process, and understand how to teach it," said Joanne Chow Winship, executive director of the Vermont Council. "Otherwise we'll continue to have the 'color-the-turkey' syndrome of how art is used in the classroom. To do this means that we can't use our arts in education programs as an employment agency for artists."

It is no surprise that AISBEG experiences have led many states to redefine their residency programs, to include emphasis on curriculum development between artists and teachers, even to require the screening of artists by schools. Some states now require that a school select a "finalists" pool of up to three artists, and that these be invited to the school for a series of interviews and meetings before a final selection is made. Many arts in education coordinators have come to believe that this change in philosophy will have a dramatic impact on the field. "We're looking for an entirely new type of artist who wants to make a career out of working within curriculum development," said one coordinator.

If it is difficult to find a place for artists, it is in many ways even more difficult to define a new and lasting role for community arts institutions. These are the most fundamental of resources to a community's schools. Yet because for decades their role has been as "destination" -- the annual trip to the museum or the symphony -- few have been actively involved through the years in classroom curriculum planning, either involving assistance in developing new curricular units, or in helping teachers find ways to bring existing curricular units to life. Those cultural institutions that have participated in arts in education planning have generally done so from the position of offering enrichment programs, rather than focusing on how to aid the effort to make curriculum have greater meaning through the arts.

Bruce Evans, the director of the Dayton Arts Institute, within the past year has taken an active role in a curriculum planning project for the Dayton Public Schools, one of Ohio's AISBEG model sites. "The first astounding realization was that the Dayton cultural organizations had never before sat down around the table and discussed what we were all doing in education -- who was duplicating whom, what programs we offered, if we were all targeting the

THOSE CULTURAL INSTITUTIONS THAT HAVE PARTICIPATED IN ARTS IN EDUCATION PLANNING HAVE GENERALLY DONE SO FROM THE POSITION OF OFFERING ENRICHMENT PROGRAMS, RATHER THAN FOCUSING ON HOW TO AID THE EFFORT TO MAKE CURRICULUM HAVE GREATER MEANING THROUGH THE ARTS.

same grades, if we had even worked with the school department. Here we were as a collective resource, working blind, with no thought to the big picture. We all had to realize that sure, maybe it is easy to bus kids to a concert or take them to the museum for an hour and say that we've done our part for arts in education, but that in the long term it wasn't going to do anything to help the actual curriculum. We could very well be doing too much of the very types of things that don't work, and we're also all going after funding for this, all competing with each other. We need to refine what we are doing as a coalition of all the cultural groups in the city, and come up with one plan, and one funding plan. We've finally begun to realize that we need to align our education programs with the curriculum."

In Utah, the initial AISBEG planning meeting brought the leaders of the state's major performing arts organizations together for the first time to talk about their various programs. As in Dayton, there had been no earlier meeting between them focused on their mutual arts in education programs. Their enthusiasm for collaborative planning led to what have become monthly meetings.

Major arts organizations have also voiced concern about a new emphasis on arts education from their financial perspective, as state arts agencies are diverting considerable resources to arts in education. One state arts agency executive made it clear that her state's major cultural organizations were anything but pleased at seeing increased appropriations for education, particularly involving curriculum planning. "They're not thrilled, but we try to sell them saying that these are their potential audience members."

A role in curriculum planning also needs to be defined for local arts councils, many of which would like to take on the challenge of making the arts basic. Ironically, many local arts council administrators came to their positions with backgrounds in arts education. Many councils have had ongoing arts in education programs in collaboration with their local schools. Yet they have been outside of the curriculum planning process, almost not considered as a resource.

"Local arts agencies here do not have any significant role in planning for long-term impact," said the director of one state assembly of local arts councils. "I think there's been some anxiety in involving community people with curriculum planning - the door hasn't been opened. I think in the past, community input into the process was not encouraged, and people won't fight for what they're not a part of. There are no bridges between arts education associations and community organizations."

Barbara Neil, in Colorado, added, "We've moved from 35 to 88 local arts agencies in the state since 1982. Many are inter-

ested in arts in education, but haven't had a clue as to how to make a change in that system.

"The schools don't appreciate the potential involvement of a local arts council," she continued. "They're defensive, because most of what comes as community input is negative criticism. We need to demonstrate that the partnership and the community involvement can be a positive."

"People at the local level are still looking for vision," said Larry Brandstetter, a middle school drama instructor and member of the Iowa AISBEG Task Force. "This is still going to take a lot of local advocacy and energy." The effect of local advocacy, when it has been marshaled, has been powerful. In South Carolina and in New York, the local arts councils have been a powerful coalition for state education funding and local level planning. "The local arts councils and arts organizations here have made it a point to get to know their legislators and to show them what their arts education dollars are doing for the community," said Ellen Still, research director of the Senate Education Committee of the South Carolina Legislature.

Many AISBEG task forces and administrators feel that they are still at the point of informing local arts councils and arts organizations, rather than working with them as true partners. There is concern that these organizations have other priorities, other considerations, and that they won't commit the energy or leadership beyond advocacy efforts. "We've made the arts councils aware of what we are doing," said Paul Koehler of the Arizona Department of Education. "We've developed alliances with state and local arts organizations. We're always looking for the common ground -- and they do work in their local schools. But the local arts groups, particularly, tend to separate themselves. We have to constantly work to bring them together, to get them to stop fighting for the same education dollar."

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BARBARA NEIL
COLORADO

MAKING PLANNING WORK AT THE LOCAL LEVEL

The local issues can be summarized under three headings:

- The need for public education at the local level, to build a sense of shared value and commitment for the arts as basic to education;
- The need for an ongoing forum, a coordinating agency that spurs partnership work;
- The need for a community's various arts organizations to be willing to work together towards a shared goal.

IN LOCAL CONTROL STATES SUCH AS NEW HAMPSHIRE OR NEBRASKA AS WELL AS IN STATES THAT ARE SEEKING INCREASED DECENTRALIZATION OF STATE GOVERNMENT AS A METHOD FOR BUDGET SAVINGS, IT IS CLEAR THAT PLANNING TO MAKE THE ARTS BASIC WILL ONLY BE ULTIMATELY SUCCESSFUL IF IT OCCURS ON THE LOCAL LEVEL.

Each issue is significant, and is growing in importance as the planning for arts education begins to shift its focus away from the state policy and "vision" level to the local implementation level.

During the 1990s, it will be crucial to galvanize the attention and energies of organizations at the local level, if the progress made to date is to be sustained. This in fact is particularly necessary given the increasing shift towards local decision-making in education policy in states throughout the country. In local control states such as New Hampshire or Nebraska, as well as in states that are seeking increased decentralization of state government as a method for budget savings, it is clear that planning to make the arts basic will only be ultimately successful if it occurs on the local level.

The problems at the local level are no different than those encountered at the state level in the early Eighties: Simply defining the players is a major task. Many local arts councils and arts organizations have extremely limited knowledge of their school curricula, or of how curriculum is shaped and the requirements placed on faculty for outcomes or guidelines. Basic assessment needs to be done. Also, many educators feel that the arts organizations come to the table, as one teacher put it, "thinking they have all the answers for us, without knowing anything about what we need to do." Again, the need is to build a lasting partnership, to learn a mutual language, to develop shared vision and values.

Schools in rural communities often feel that they have no partners, no resources. "A lot of people think there is no art outside of big cities," said Jeanne Rollins of the Texas Education Agency. "And as a result so many youngsters miss what their own communities have to offer. How do you make the connection? We have to show that art isn't that distant or that far away. The only way to do that is to make greater alliances at the local level, in every community."

Competition between arts disciplines is an interesting factor here, as indeed it is within the schools themselves. Educators find that it is often difficult to ally the visual and performing arts organizations in their communities to a single plan or point of view. Many say that if, for example, a musical organization or group gets behind their planning effort, the visual arts groups feel a need to be competitive, each to insure that "their" program gets greater attention. The need for strong leadership is necessary both to keep people focused on a shared vision and, in such cases, to referee.

The need to take the planning and follow-through for making the arts basic to the local level has just begun to influence some state arts agencies to mesh their arts in education planning efforts more closely with their local or rural arts development efforts. In Colorado, for example, the same staff person leads the community arts development program and the AISBEG initiative. Wisconsin is

also focusing on training of local arts agencies as a key part of its AISBEG work.

Many are beginning to use established models for community cultural planning to activate local groups for arts as basic to education planning. Missouri's approach is akin to the more broad cultural planning. So is Ohio's. In a number of states, local cultural planning initiatives are being used to develop local arts in education planning task forces. These ventures, which have been largely successful, have shown that identifying a local leadership team beyond the educators is critical. Parents, business community leaders, social service providers, arts councils and organization representatives and artists all need to be involved in the planning process and engaged in long-term oversight.

As at the state level, there also is need to maintain a governance structure for the long term, to turn planning away from an occasional exercise into an ongoing activity. "You can't just look at this as a rare occurrence," said one community task force chair. "You've got to get past the initial pro-active excitement, to the point where you're no longer an umpire or a fan, but a player. This has to be for the long term."

No different than the relationship between the state department of education and the state arts agency, the relationship between local arts councils and their school districts needs to be built. "Most of our arts councils don't know the names of the district administrators," said one state arts agency community arts coordinator. "Yet they have to begin building the same kind of relationship of trust that we've had to build at our level. They have to learn the language, get to know the curriculum. Mutual trust -- cultivating the personal ties -- that is what will make this work."

Not all AISBEG model sites have been intended to require local collaboration or planning. The majority, in fact, have been school-focused: A couple of teachers will undertake a team teaching project, or a school will shape a series of curriculum units. Many have invested heavily in the resource and teaching materials they have never had access to, including laser discs and interactive video, so that the classroom teacher can illustrate a history unit with examples of music, art, and theater.

There is no question but that all of these projects and teaching materials have a considerable impact. But when evaluated in the context of staying power, the most successful local models developed out of AISBEG plans appear to be those that have the benefit of community stewardship and involvement, and that are based on a planning process that has been carefully built to have a foundation of mutual trust, and that is broadly inclusive of educators, arts leaders and parents. The start-up time, in these cases, is

PARENTS, BUSINESS COMMUNITY LEADERS, SOCIAL SERVICE PROVIDERS, ARTS COUNCILS AND ORGANIZATION REPRESENTATIVES AND ARTISTS ALL NEED TO BE INVOLVED IN THE PLANNING PROCESS AND ENGAGED IN LONG TERM OVERSIGHT.

"WE ASKED THE GRADUATING SENIORS TO LOOK BACK AND EVALUATE THEIR ARTS EXPERIENCES DURING SCHOOL, AND WE SENT THE SURVEY TO THE VOCATIONAL SCHOOL STUDENTS, TOO. THAT WAS VERY INTERESTING, BECAUSE MANY, MANY OF THE VOKE STUDENTS WROTE BACK AND SAID THEY FELT A REAL LOSS SINCE THE VOKE STUDENTS GENERALLY GET SHUT OUT OF THE ARTS. THAT WAS A POWERFUL PIECE OF INFORMATION."

ROBERTA MOHAN
ARTS SUPERVISOR OF THE WAYNE COUNTY SCHOOLS

long. There is no instant transformation. But there is a sense of local ownership that makes the investment feel worthwhile.

Wayne County, Ohio, offers a case study that proves the point. In 1989, a collaborative team led by Rick Jones, the director of the Wayne Center for the Arts, and Roberta Mohan, the arts supervisor of the Wayne County Schools, received a $2,950 grant from the Ohio Arts Council to do an AISBEG planning project. It was matched 1:1 by the school district, with the funds used to support a range of planning activities. The center and district team put together a broad-based community planning committee, of "people who didn't know each other," according to Mohan, and "spent time getting to know each other over many box lunches and suppers. We all told about our arts experiences -- or lack of -- and our perspectives. We wanted to each understand the other person's experiences and biases." The committee began its work by surveying the community attitudes concerning arts in education, with the cooperation of the local newspaper. It also sent surveys to all the local school district personnel, and to all graduating seniors. The latter proved particularly interesting and useful in building public support for their venture.

"We asked the graduating seniors to look back and evaluate their arts experiences during school," said Mohan, "and we sent the survey to the vocational school students, too. That was very interesting, because many, many of the voke students wrote back and said they felt a real loss since voke students generally get shut out of the arts. That was a powerful piece of information."

Armed with its survey results, the committee hired a consultant to facilitate a planning retreat. "We needed a consultant at that point, or we'd have been spinning our wheels forever," said Jones. "But you have to take the time to reach consensus with a full committee - you can't just push something through. We'd never have a plan of this magnitude otherwise." The resulting multiyear strategic planning document has now been formally approved in eight of the county's ten school districts. "It has been adopted by each district board because of the number of residents from each district we had involved on the planning committee," said Mohan. "People had to take this seriously." Now, with district support behind the plan, the committee is assembling what it calls "school teams" for each district, to take individual responsibility for oversight during implementation. The full committee maintains overall responsibility, sets timelines for implementation, and has set an overall budget goal. Still to be worked out are many implementation specifics. "Plan too far and you scare people," said Jones. "We realized it was most important to reach consensus on key points."

The committee leaders anticipate that they will need to

remain involved, as a strong governance team, for the foreseeable future. "You can't walk away from something like this once you've started it." As for the relationship between the Wayne Center for the Arts and the district, Jones said, "Before this, there was cooperation, but not collaborative planning. For the center, this is now a foundation for our own programming. After many years of cash-and-carry (education) programs that didn't offer any change, we are now reshaping our entire arts in education program. It is a long-term investment: We want to increase our audiences."

Realizing that assessment and evaluation are often hard to plan for, and are rarely done from a strategic point of view, the team anticipates measuring the results of the county's new efforts by continuing to survey each year's graduating seniors. "Every year, we should see another year's difference in the way they feel about their arts experiences."

THE COST-BENEFIT ANALYSIS OF LOCAL PLANNING

Similar planning stories can be told in many states. Most state arts agencies and departments of education that are working in AISBEG would like to hear more, but find it difficult to convince communities to take this volunteer-time intensive approach. A number of states have had far fewer applicants for planning grants, which they have given as part of their AISBEG initiatives, than they would like. "We had hoped to have many more pilot sites by now, but we have great difficulty convincing people to take this on," said one arts in education coordinator.

The state agencies realize the problems faced by community planning groups: the need for training, organization, leadership, time, and money. "People at the local level need more money, more state endorsement, more resources, and help," said one state community arts coordinator. "We have to be prepared to provide that help," said one arts in education coordinator. "We've learned that you can't help local planning by making the occasional phone call to say 'Hi, how are you doing?' We have to be out there, working with them, helping them. This is hands-on work, not simply grant giving. If you don't have a state agency that is oriented towards being in the field, I don't know how it could work."

The problem with community-based planning, as many arts in education coordinators have learned, is it requires total flexibility and a willingness to let each community shape different sorts of plans according to their own style and needs: No two community-based planning processes or documents will look the same. There are some wonderful local plans, and an equal number of local planning projects that have become totally derailed. The

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results are uneven, and it isn't possible to predict their eventual sticking power. To try to insure success in its efforts to push community-based planning, the Ohio Arts Council has compiled a planning guidebook, which it is continuously updating, and is requiring that all pilot sites go through an introductory workshop on community-based planning. They are also strongly urging communities to hire consultants to keep the planning efforts focused. In all, it amounts to a major long-term investment of council staff time.

Vermont teacher Maryann Horton said this of the local planning model: "You need to create a triangle, and realize that you need all the layers. At the top, you need the planners and organizers, a group of maybe three people. The next layer down are the teachers in the school who have ideas and resources - a slightly larger group of active workers. Then there are all the teachers who want to participate in in-service training. Then, the community and the people who want to get involved, the parents who want to see change in the classroom. And at the bottom of the triangle, the foundation, there are the kids -- their opinions."

In the two New York State AISBEG local planning sites -- the Bronx Alternative High School and the rural upstate Moriah Central School -- the community-based planning work is being driven by formal planning task forces and regular meetings, and the local arts councils are the key players. In Moriah, there are meetings every three weeks attended by the Essex County Arts Council staff, artists, arts organizations, the school principal and all of the participating teachers, to evaluate progress to date and detail exactly who is going to undertake what and when. The same type of meetings take place in the Bronx on a monthly basis, involving representatives from each of the four participating schools, the Bronx Arts Council staff, and artists. In addition, there are also weekly conferences involving the Bronx Council's project director -- in reality the person responsible for local collaborative planning and AISBEG implementation -- the high school coordinators, principals, and specific teachers.

Since the New York State local arts councils played a major role during planning for AISBEG through their regional conferences and work in decentralization programs, they are the logical coordinators for the actual implementation planning, and are able to bring to the local planning work a natural constituency of community leaders as well as the arts and local educators. They have broadened their constituency through AISBEG: in Moriah, for example, the local parent-teacher association became a new partner. In the Bronx, where the focus of the AISBEG project is students age 15-21, and where there are no grades, per se, the Arts Council has had to work very closely with each teacher to custom tailor ap-

proaches. Success hinges completely on the individual student-teacher relationship.

FUNDS FOR LOCAL PLANNING

The amount of money available for local planning grants is a big problem in every AISBEG state, as the states have attempted to apportion some of their federal grant and match funds to communities. With a few exceptions, state grants to communities hover in the $2,000 to $5,000 range. In some states, districts serving more than one community may receive larger grants for district-wide planning. Most require a one-to-one match.

True, the grants to pilot sites are appreciated, and mark an important first time that an investment in arts curriculum is made from the state to the local level. But everyone concurs that it isn't enough to provide high-level recognition, and to develop the materials desired. It rarely is enough to hire outside consultants for a substantial amount of time, something that the participating communities have found extremely important.

As Roberta Mohan from Wayne County Schools explained, "Without a planning grant, we never would have been able to get the people involved to do this. It gave us legitimacy. But you have to remember that there are teachers in other disciplines who can bring in $30,000 grants rather than $3,000 grants, and not necessarily matching grants, either. So you are still competing for legitimacy." An educator in another state offered a different view: "It is amazing what $3,000 can do for morale, enthusiasm, excitement. Progress can be made among students, teachers, and principals. Test scores go up!" In South Carolina, the arts teachers have become empowered through the availability of significant state funding. One arts teacher said, "Other classroom teachers want to know how we were able to make this happen!"

The requirement of matching funds is alternately a deterrent and asset to community-based planning. For some communities, the quest to secure matching funds has meant buy-in and a real sense of ownership. Most, however, find it difficult to secure the dollars if there isn't a strongly pro-arts superintendent or principal. A number of problems concerned with paid in-service time off for teachers involved with the planning also complicate the issue. (Many districts don't offer paid time off, so teacher participation time can't be credited as a "match" but is purely volunteer.)

Some states have found that their local sites' economic conditions can threaten a project midway through. "We found that the climate could change in the middle of a project and matching monies would be lost," said Lelia Schoenberg, the AISBEG plan-

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ning coordinator in Illinois. "School administrators resist matching (AISBEG) in the beginning because it's just another burden. Once they get it, though, they don't want to give it up."

The other reality faced by state arts agencies is the sheer amount of time local-level planning requires from the state coordinators. "You have to be there all the time," said one. "In local planning, people don't often want to go beyond basic recommendations. You have to push, prod, lead, be there advocating all the way." This has changed the emphasis of many arts in education coordinators' jobs and the jobs of others such as community arts coordinators and outreach coordinators, at the state arts agencies, and in turn at the local arts councils that are participating in local AISBEG planning: They now spend the bulk of their time working to organize and counsel local arts education planning groups, working closely with classroom educators as well as arts specialists. In a direct, tangible way, they have through AISBEG crossed the boundaries: Educators are now their constituents.

THE NEED FOR TECHNICAL ASSISTANCE AT THE LOCAL LEVEL

There is significant need for technical assistance to teachers and community groups, including organizations such as parent-teacher associations. Many state arts agency AISBEG coordinators are finding that they need to spend more and more time helping teachers become grant writers. As one said, "I help them figure out how to get professional development money. Many don't even know this money exists. I'm teaching them what to do with the money once they get it." Added James Price, a high school principal in South Carolina, "Grant writing is key for educational improvement in this state. There is money, but teachers and local administrators have to learn to write the grants."

Some state arts agencies are offering grant writing workshops for educators. The irony, to many, is that it is the state arts agencies that are providing the help to educators -- not the departments of education -- to find public and private funds to help education. Again, it is the realization that this is a new arts constituency that must be served.

Those who have offered technical assistance have found that teachers are more able to write effective grant requests, either for matching funds to support local projects or to receive state AISBEG grants. District Supervisor Margaret Ruccolo, in Arizona, said, "I had not written a grant before. Due to the help of the Arizona Commission on the Arts, I was able to. When I had a question they were more than ready to help. The side benefit of AISBEG for me is that I gained skills and courage -- I've developed

my grantsmanship skills and have written more successful grants in other disciplines."

The need for grant writing skills -- and an aggressive approach to seeking alternative public and private dollars to keep arts as basic programs moving forward -- is a lesson learned by the University City, Missouri school district. It received a total of $900,000 in arts education funds over a ten-year period from the John D. Rockefeller III Fund. But, as Larry Peeno, the fine arts curriculum supervisor at the State's Department of Elementary and Secondary Education explained, "When that dried up, there was not a vestige of the arts left in those schools. It is absolutely critical that a local plan figure out how to wean arts as basic funding away from grant support, with the community making up the difference."

ARTISTS TRAINING TEACHERS

Together with community-based planning, the key to creating strong arts as basic programs K-12 is teacher training. This may be done through extended residencies that offer teachers an opportunity to collaborate with artists in curriculum development, or through in-service training, special workshops, or summer institutes. "The teacher is the key to the change," is a sentiment echoed by all. "Empowerment of teachers on the local level is what AISBEG is all about," said another state arts agency coordinator. Teacher training, as AISBEG states have learned, is of equal importance to the arts agencies and to the departments of education. And so, through AISBEG, state arts agencies are redesigning residency programs to focus on teacher training -- with the artists' classroom work a complement to training, rather than a stand-alone "enrichment program." To do this, the state arts agencies feel they need to focus first on training artists to be effective teachers of teachers, and then on having teachers train other teachers.

Some speak of seeking artists who have specific experience in training teachers, and who can and will make a career of this work. State arts agency staff members who are involved with AISBEG projects feel it will become increasingly important to train artists to understand teachers' needs, priorities, and requirements so that the artists, in turn, can help the teachers to understand how to best approach the teaching of -- and through -- the arts. This alone will require a substantial investment in training and information-sharing within the arts community, and all realize it will take time. State department of education arts consultants join their colleagues at state arts agencies in believing that the payback on the effort will be substantial.

Of parallel importance is the relationship between arts

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FINE ARTS CURRICULUM SUPERVISOR AT THE STATE'S DEPARTMENT OF ELEMENTARY AND SECONDARY EDUCATION

organizations and teachers, again in a mutual training relationship. "If I could allocate money," said one state's arts in education coordinator, "it would be to help community organizations learn to train teachers, as this is the core to any improvement in teacher training. But you just can't expect organizations to quickly put together workshops that are going to be meaningful to teachers. They -- the organizations -- have to learn how to train the trainers."

Some states are making real inroads in this area. Maine's Yarmouth Historical Society teamed up with a local writer and the Yarmouth eighth-grade language arts class teacher in the development of a curriculum unit on historical ballads concerning the area. Artist Mary Webber worked together with historical society education coordinator Betsy Warner, who in turn worked with the local classroom teachers to find ways to bring local history into the classroom. What started as a single project around the local historic ballad lore has subsequently been extended to more than 25 additional teachers, as Webber took the project on the road throughout the state, and the historical society's partnership with the Yarmouth schools has continued through other joint projects. "We found out what teachers like and need," said Warner.

"THE MORE YOU PUT INTO IN-SERVICE TRAINING FOR TEACHERS, THE MORE YOU GET OUT OF IT."

KAREN DEWOLF
K-8 FINE ARTS COORDINATOR FOR THE NORTH CHICAGO COMMUNITY SCHOOL DISTRICT

TEACHERS TRAINING TEACHERS

Teachers training other teachers is the next step. "The more you put into in-service training for teachers, the more you get out of it," said Karen DeWolf, the K-8 fine arts coordinator for the North Chicago Community School District. Illinois' implementation plans have focused on in-service training through collaborative curriculum development and effective partnerships with artists: Through its AISBEG program "Arts Resource," artists have been paired with schools and districts to work intensively with classroom teachers to 1) teach the teachers, 2) collaboratively develop curriculum units, 3) test the curriculum, 4) have the teachers in turn teach other teachers how to effectively use the curriculum. The teachers are paid an hourly rate for their time spent in meetings and training sessions. During the first round, in 1989-90, there were 14 Illinois AISBEG projects, each funded with $3,500 grants. There were as many different approaches as sites. For a vocational high school, the focus was development of aesthetic teaching techniques; for one district, it was integration of art and dance objectives; for another, it was introduction of creative movement in the classroom. Since drama and dance have been the least well-represented arts in most district curricula, many projects have involved these two disciplines.

"Teachers, specialists and coordinators from our two

schools came together for the in-service training, and they loved it, they looked forward to it," said Cliff Hathaway, the principal of the Ridgeley Elementary School in Springfield, Illinois, one of the state's AISBEG pilot sites. "They had never worked with teachers from other schools before. Other teachers heard about it and started asking if they could sit in. The teachers were paid a small amount, and this was critical to the success of the project. AISBEG money allowed us to buy tapes and records, a luxury we had never experienced before. The long-term involvement of an artist working with us had a major impact on our school. We have now built a solid teacher training base, and that will continue."

In East Peoria, a nine-school district focused its AISBEG teacher training work around the development of a one-year drama curriculum. "We wanted to get to our teachers," said Jodi Morrill, the district's curriculum coordinator. "The alliance and our consultant through AISBEG were wonderful. This wouldn't have happened without them. They listened to us, and were constructively critical. They guided us but allowed us to do our own thing, which is exactly what the state is asking us to do. Textbooks will not wag us. This drama curriculum that we developed out of our in-service work is so good, written by the teachers, that we want to sell it nationally. We'll spend this year revising and reissuing it. This is all about teachers training teachers, but it took AISBEG grants to get it done right."

Illinois' AISBEG leaders are beginning to see this approach to teacher training pay off. "Two weeks ago I attended a statewide social sciences seminar and an elementary school teacher ran a workshop called 'Teaching Social Science with Art,' said Roberta Volkmann of the Department of Curriculum Improvement at the Illinois State Board of Education. "She said she didn't teach with a textbook any more. For instance, in a recent unit on the Civil War, she described how she had introduced Civil War songs, Civil War literature, and Civil War costumes and attire to give the students a true feeling for the period. I talked to her afterward and learned that she had been 'converted' by an AISBEG program in her district." .

Through the state's school-based teacher training and planning work, Illinois has seen some permanent structures fit into place. Many districts now have staff development programs that can be transferred to other communities. Teachers have caught the strategic planning bug as well: Many say that AISBEG had helped them look "beyond the next unit," and to think about longer-term planning in all areas. Some schools now have curricula in music, visual arts, drama, and dance -- and teachers that feel comfortable teaching the units.

Most AISBEG states have created teacher in-service models. Arizona has what it calls the Fine Arts Teacher Cadre project: Any rural or small school that brings in an arts educator for in-service training is responsible for inviting other schools from the district or region. Originally funded through AISBEG, the department of education has now committed funds to continue the teacher Cadre project.

Vermont's pilot program is a hybrid of community-based planning and teacher in-service training models, with an emphasis on rural schools. During the state's first AISBEG implementation year, three different schools or districts received planning grants, developed plans, and are beginning to implement the curricula in their schools. Vermont didn't require a match at the local level -- a critical plus in convincing rural districts to participate. At Camel's Hump, a grant of $5,000 was used to hire artists to do in-service workshops for the teachers; to pay for release time for the teachers; and to pay for teachers to develop materials for curriculum units, out of the in-service training. The teachers learned by doing -- finding artists they wanted to work with, and inviting the artists for repeated after-school sessions -- until they built up the confidence and skills they needed.

"We wanted to get the very most out of our money. We didn't want people to come in and tell us how to set up programs, we wanted to learn for ourselves," said Maryann Horton. The intended outcome is a series of units that are packaged and available to other teachers throughout the state, as well as a "mentor" program that shows teachers in other schools how to utilize the curricula. Camel's Hump, for example, is open to visits by other teachers and district administrators from throughout the state who want to see how arts as basic curricula can work. The school also notifies every teacher in the district when an artist comes to offer in-service training, and welcomes participation from all.

According to teachers in Vermont and elsewhere, paid time for in-service training is a major stimulus, ideally paid release time so that all training doesn't have to be done during the teachers' personal time off. As one teacher summarized the issue, "when you are paid as a professional to work with a team of other professionals to gain a new skill and then develop a curriculum unit, you treat it as a professional experience, a part of your job. When you are expected to volunteer endless hours with no compensation, no release time off, and you aren't respected as a professional, it begins to grate." Not surprisingly, most states report that the teachers who most utilize the AISBEG in-service training work are the "young or the curious, the teachers who are always looking for new ways to enliven what they are doing."

In Tennessee, the entire education reform movement's theme has been "respect for the teacher," and AISBEG has followed suit. A major portion of the state's AISBEG implementation grant is being used for the design of a teacher-driven evaluation approach: Classroom teachers are spending their in-service time working to develop research and assessment methods that may, over the long run, affect the curriculum frameworks mandated by the state. (The model is similar to one used by New York University.)

Participation in the program was open to "seasoned" teachers, and began with training meetings on classroom research and different observational models. Each teacher was encouraged to choose a problem and design a methodology that could be conducted at a workable pace. Through the project, it is anticipated that a network of classroom researchers will be developed whose studies will be useful to others throughout the state. The model and its approach to in-service training is strong in its empowerment of the teachers. The participating teachers feel that it has changed their approach to teaching the arts. It requires substantial investment of thought, however, and isn't for everyone: An initial group of 30 was down to 15 teachers through self-selection after the second workshop.

The AISBEG model site in Laurens, S. C., shows how one person's leadership can spur an extensive teacher-training program that has impact on an entire district. A district with nine schools, Laurens is rural and poor, ranked last in the state in overall per-student funding for education. Here, one person -- Edith Davis -- who started in the district in 1967 as an elementary school music teacher and is now an assistant superintendent, pushed at all levels for a strong arts program. There are now 19 arts specialists in the district. She also pushed for a community constituency that would make community-based planning for arts as basic take place: She founded the local arts council and sits on the county arts commission. She also started a youth art center housed in Laurens City Hall. With this as a foundation, she applied for and received simultaneous grants from both the South Carolina Arts Commission (AISBEG project) and from the Department of Education (Target 2000) to do comprehensive planning and implementation to make the arts basic to education.

The outcome has been impressive. The district's teachers have created four curriculum guides and teachers have been trained in their use; a number of artists in residence have come to the community; dance has been added to the curriculum; and the district has been able to purchase extensive supplies and equipment that will have long-term impact on the classroom teaching, including videodisc players and discs showing the collections of the Louvre, the

THE DISTRICT'S TEACHERS HAVE CREATED FOUR CURRICULUM GUIDES AND TEACHERS HAVE BEEN TRAINED IN THEIR USE; A NUMBER OF ARTISTS IN RESIDENCE HAVE COME TO THE COMMUNITY; DANCE HAS BEEN ADDED TO THE CURRICULUM, AT LEAST TEMPORARILY; AND THE DISTRICT HAS BEEN ABLE TO PURCHASE EXTENSIVE SUPPLIES AND EQUIPMENT THAT WILL HAVE LONG-TERM IMPACT ON CLASSROOM TEACHING, INCLUDING VIDEO DISC PLAYERS AND DISCS SHOWING THE COLLECTIONS OF THE LOUVRE, THE METROPOLITAN MUSEUM OF ART, AND THE NATIONAL GALLERY OF ART. THEY HAVE ALSO PURCHASED COMPACT DISC COLLECTIONS AND VIDEOTAPES FROM THE METROPOLITAN OPERA.

Metropolitan Museum of Art, and the National Gallery of Art. They have also purchased compact disc collections and videotapes from the Metropolitan Opera.

The Laurens' AISBEG project also includes special teacher training: A professor from the University of Michigan will do a workshop on multicultural education, and two consultants from Harvard's Project Zero are invited to give a session on their work in student assessment, so that Laurens' teachers can see if it is appropriate for them.

The district's teachers feel that the combination of curriculum guides, training, and materials have made a substantial difference in their teaching this year. The high school principal noted that the AISBEG project has provided a new sense of teamwork for all the arts teachers who worked together by discipline on the curriculum guides, and that the classroom teachers are also becoming solidly pro-arts, as they've all seen how the arts can help at-risk students.

Workshops Versus Comprehensive Training

Special one-time workshops are often the focus of in-service training. Yet many AISBEG coordinators question their impact. "I can't believe that you can have a two-hour session in which a potter is going to tell a group of teachers everything there is to know about pottery and expect it to substantively transform the way they teach," said one state arts agency coordinator. Instead, AISBEG task forces and leaders are leaning towards long-term staff development within schools, linking unit development with teacher training. The tangible outcome of a curriculum unit or lesson plan, many feel, is key. Thus, even when the dollars for teacher training are few, the emphasis is on the curriculum. In Texas, for example, AISBEG funded a "Staff Development Project," which the Texas Education Agency contracted to the University of Texas at Austin. A four-day conference trained 40 art teachers how to use the curriculum guide in visual arts, and also trained them to go out into their regions of the state and perform four in-service training sessions for classroom teachers.

"If you want to get somewhere with teacher training in a workshop," said Dr. Maurice Sevigny, the chair of the Art Department of the University of Texas and director of the Staff Development Project, " treat them really well and isolate them. Require the entire faculty to be there for four full days. Make the training very intense. Make it a rich experience, different from a typical conference. Build their confidence level so that the teachers can go out and in turn do in-service."

As critical as it is, in-service training alone is not always a catalyst for change. It will attract the most interested teachers, those who are the most flexible and ready to try new approaches. It simply won't attract all teachers in all schools. Because workshops and even continued participation in special in-service classes may not afford teachers the opportunity to progress through all the levels of learning -- i.e., awareness, attitude, aptitude, and skill transference -- some participants may never get past the "attitude" level of learning or interest because they are limited in contact time with the artist/trainer, and are also limited in opportunities for peer observation or feedback.

This is particularly an issue in those states that do not have teacher recertification requirements, as there is no outside incentive to spur teachers to change and go beyond basic exposure. On the other hand, teacher training opportunities are vital in states such as Vermont, where a combination of required recertification and the lack of any higher education programs for teacher training make local opportunities vital to those teachers who want to advance in their careers.

BECAUSE WORKSHOPS AND EVEN CONTINUED PARTICIPATION IN SPECIAL IN-SERVICE CLASSES MAY NOT AFFORD TEACHERS THE OPPORTUNITY TO PROGRESS THROUGH ALL THE LEVELS OF LEARNING -- I.E., AWARENESS, ATTITUDE, APTITUDE, AND SKILL TRANSFERENCE -- SOME PARTICIPANTS MAY NEVER GET PAST THE "ATTITUDE" LEVEL OF LEARNING OR INTEREST BECAUSE THEY ARE LIMITED IN CONTACT TIME WITH THE ARTIST/TRAINER, AND ARE ALSO LIMITED IN OPPORTUNITIES FOR PEER OBSERVATION OR FEEDBACK.

INSTITUTES AND TECHNICAL ASSISTANCE FOR ARTS SPECIALISTS

Special teacher-training institutes are an important component of many state's plans. These include the Lincoln Center Institutes and the programs offered through the Getty Center for Arts in Education.[10] The success and structure of these models are well documented throughout the country, and they are now leading to the development of new approaches. The Tennessee Arts Academy, for example, offers two-week intensive teacher training sessions (one devoted to teachers K-6, and one to 7-12) with components in art, theater, and music each summer. Academy sessions are designed to suggest clear and usable teaching techniques within sequential, concept-based curriculum. Sessions are led by national clinicians. Since 1987, artists have been included as participants, performers, and instructors, through the sponsorship funding of the State Arts Commission.

As with other teacher training approaches, institutes attract the curious and the "achievers," teachers who are willing to spend a part of their summer learning new skills to take back into the classroom. Again, they are particularly attractive to teachers who must gain recertification skills and credits.

Many AISBEG states are finding that they can extend the goals of teacher training beyond the pro-active teachers by working in close collaboration with theater education professional

associations -- i.e., the band masters, choral directors, etc. These organizations, once very much a part of the "never-never land" between arts and education, are now becoming the focus for state arts agency and AISBEG task force efforts to reach teachers.

THE ROLE OF HIGHER EDUCATION

Where does higher education fit into the equation of making the arts basic to education? Everywhere -- and hardly anywhere, say most AISBEG leaders. While there are many notable examples of universities and colleges creating resource centers, leading in the facilitation of institutes and think tanks, and in providing excellent support to the field through the creation of evaluation and learning outcome models, AISBEG task forces have voiced frustration about what many perceive to be two significant voids: Involvement on the part of higher education within their own communities, to help make the arts basic at their local level; and lack of willingness to change graduation and curriculum requirements for students desiring to become classroom teachers.

"THE REAL ISSUE IS HOW TO GET ACCESS INTO THE COMMUNITY. THE INCREDIBLE RESOURCES OF COLLEGES NEED TO BE MOBILIZED, TO GO OUT INTO THE COMMUNITY IN PARTNERSHIP WITH THE SCHOOLS."

PATRICK OVERTON
DIRECTOR OF THE CENTER FOR COMMUNITY AND CULTURAL STUDIES AT COLUMBIA COLLEGE, MISSOURI

"The real issue is how to get access into the community," said Patrick Overton, director of the Center for Community and Cultural Studies at Columbia College in Missouri. "The incredible resources of colleges need to be mobilized, to go out into the community in partnership with the schools." Ray Kingston, the co-chair of the Utah Alliance for Arts and Humanities Education, agreed. "My dream is that we'll someday have an alliance that represents higher education. It is astounding to think that we've had no representation from higher education at any of the model sites in this state."

At both the state steering committee level and in AISBEG pilot communities, finding ways to secure the leadership and involvement of higher education is still a challenge. Many feel that their local colleges are vital players who must join local AISBEG planning efforts: By not becoming involved, many feel, the college fine arts programs or schools perpetuate the feeling that the arts are separate, should be viewed as discipline-based studies only, and only for the gifted and talented. (A concomitant problem is that there is little on-campus collaboration between fine arts and education schools or departments.)

College requirements need to be at both the entrance and graduation ends, contend AISBEG planners. A number of state university systems have or are about to start requiring an admission requirement of at least one year of high school arts. As entrance requirements are going into effect, the ripple effect on high school requirements within each state is encouraging, though sometimes

[10] For a detailed description of both the Getty Center for Education in the Arts and Lincoln Center Institute, please see the appendix of this report.

provoking problems in the short term. (Some states report stories of top high school graduates having to take remedial classes in the arts at state colleges because they lacked the necessary high school arts credits.)

Of no less importance is the need to focus on the college curriculum for teachers. "When will the colleges and universities begin to train teachers to do the kinds of things we're training those in the field to do?" asked MacArthur Goodwin, the art consultant at the South Carolina Department of Education. "The ball's in their court." According to Goodwin and others in state education agencies, advocacy efforts, at the state level, must now be turned in this direction. "Unless we are prepared to offer remedial training forever, we're going to have to convince the universities to do a good job of training teachers."

"WHEN WILL THE COLLEGES AND UNIVERSITIES BEGIN TO TRAIN TEACHERS TO DO THE KINDS OF THINGS WE'RE TRAINING THOSE IN THE FIELD TO DO? THE BALL'S IN THEIR COURT."

MACARTHUR GOODWIN
ART CONSULTANT AT THE SOUTH CAROLINA DEPARTMENT OF EDUCATION

PART III

IMPLICATIONS FOR THE FUTURE: CONCLUSIONS AND RECOMMENDATIONS

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PART THREE

IMPLICATIONS FOR THE FUTURE: CONCLUSIONS AND RECOMMENDATIONS

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NATIONAL VISIBILITY IS AS CRITICAL TO THE AISBEG TEAM WORKING IN A SMALL RURAL COMMUNITY AS IT IS TO THE STATE AGENCY THAT IS LEVERAGING CHANGE IN PARTNERSHIP WITH ITS DEPARTMENT OF EDUCATION.

INTRODUCTION

AISBEG has inspired a great deal of progress in a few years. That a partnership between state departments of education and state arts agencies could be defined and cemented, that communities would be developing local plans for making the arts basic to education, and that teachers would be working closely with artists to develop lesson plans and curriculum units are clear successes, tangible indicators of change. Certainly, the fact that state arts agencies are starting to significantly broaden their approach to arts in education beyond residencies, and that arts educators are becoming a part of the traditional arts constituency -- along with artists and arts organizations -- are proof too of changed perspectives and priorities.

The changes that are evidenced at this early stage are only the beginning. As AISBEG participants throughout the country concur, real progress will only be seen when communities begin to value the concept of the arts as vitally important to education and thus create and maintain arts as basic education K-12. If it is to be left to the motivated educator, interested artist or the willing parent/volunteer, working alone, to maintain the effort, the gains inspired by AISBEG during the past few years may quickly fade. The leadership teams are still too fragile, and too small.

VISIBILITY AND NATIONAL FOCUS

If the momentum toward change is to continue to increase, AISBEG participants believe that pressure and support at the national and state levels must be maintained. National visibility is as critical to the AISBEG team working in a small rural community as it is to the state agency that is leveraging change in partnership with its department of education. As one teacher put it, "You can attract a lot of attention in a small community when you can point to a grant that came from the federal government to improve your school. For an art teacher, particularly, this is real validation -- people only expect science and math teachers to get grants that came from the federal government. You can get in the newspaper, get on the radio. The visibility, the fact that your community was noticed

-- it can make people sit up and be more receptive."

Many state agency directors agree. "We played the national recognition to the hilt," said Scott Sanders of the South Carolina Arts Commission. "We referenced it over and over again with the Legislature. It made a difference."

State agencies that have invested in AISBEG feel they now can't turn back, or divert their attention away from the on-going planning and oversight work. Some arts agencies that are embarking on new long range strategic plans, in the aftermath of their AISBEG planning work, are using the agency planning process to reprioritize. The Indiana Arts Commission, for example, is anticipating the major philosophical orientation of its new five-year plan to be on access and arts in education.

CHANGING INFRASTRUCTURES

For most, the AISBEG efforts and governance teams are just beginning to be institutionalized. State arts agencies are only now determining what their long term stewardship roles will be, as are state education agencies. The ramifications of staffing requirements and the potential need for new free-standing organizations are beginning to be explored. Organizational changes are beginning to follow changed organizational missions and goals.

"We need more sense of history in this," said Joanne Chow Winship, executive director of the Vermont Council on the Arts. "As a field, we have to publicize what people are doing, and we need to keep cultivating the schools, the teachers, the local arts councils. People need to see that it has worked, that it is working. We must realize that this is changing our whole field, and that it will change local arts councils and arts organizations as well. We've all learned that we can't wait for it to come to us, for a department of education to come to us as a resource. We have to be aggressive, to stay aggressive. The schools have too many problems to do this on their own. It's up to us."

Few state arts agency directors began their AISBEG collaborations feeling it was their agency's ultimate responsibility. Today, however, they have changed their opinions. "We have to lead, and not wait for the Department of Education," continued Joanne Chow Winship. "The arts form just one discipline in education as a whole. Departments of education won't by nature advocate one discipline more than another. They won't, on their own, figure out the solutions. We have to come up with the solutions."

"Ultimately, this is everyone's responsibility. It has to be a shared responsibility," said Paul Koehler of the Arizona State Department of Education. Wade Hobgood of South Carolina's

"WE MUST REALIZE THAT THIS IS CHANGING OUR WHOLE FIELD, AND THAT IT WILL CHANGE LOCAL ARTS COUNCILS AND ARTS ORGANIZATIONS AS WELL. WE'VE ALL LEARNED THAT WE CAN'T WAIT FOR IT TO COME TO US, FOR A DEPARTMENT OF EDUCATION TO COME TO US AS A RESOURCE. WE HAVE TO BE AGGRESSIVE, TO STAY AGGRESSIVE. THE SCHOOLS HAVE TOO MANY PROBLEMS TO DO THIS ON THEIR OWN. IT'S UP TO US."

JOANNE CHOW WINSHIP
EXECUTIVE DIRECTOR OF THE VERMONT COUNCIL ON THE ARTS

Winthrop College, concurred. "Ultimately, the responsibility lies with every member and every constituent of the steering committees, arts councils, alliances, and above all with every local school. No legislation is going to make it happen."

Said Ken May, the associate deputy director at the South Carolina Arts Commission, "It is the responsibility of every adult voting citizen in this state."

Determining a shared responsibility for long term oversight and implementation is a key consideration for every AISBEG state. Task forces by their very nature are ad-hoc and temporary rather than permanent and institutionalized. In similar vein, inter-agency teams are equally hard to hold together. As arts agencies begin to reflect on their AISBEG learnings and consider broader mandates, they are also beginning to seek changed roles and responsibilities within the oversight and implementation framework. Commented one arts agency director, "We've now agreed that making the arts basic is everyone's job. But the question remains, what will our specific responsibilities be for the next 10 years?"

The sheer magnitude of organizing and maintaining statewide grassroots efforts becomes clear by reviewing the numbers of different task forces established by AISBEG states to date.

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WADE HOBGOOD
WINTHROP COLLEGE, SOUTH CAROLINA

COMMITTEE INVOLVEMENT IN PLANNING PROCESS

STATE	STATE-WIDE PLANNING SYMPOSIA	STATE-WIDE PLANNING COMMITTEE	TEACHER T.F.	ARTS T.F.	ARTIST ORG. T.F.	CURRICULUM T.F.	EVALUATION T.F.
AK	X	X		X		X	
AZ	X	X					
CO		X					
FL	X	X	X	X	X		X
ID	X	X			X	X	
IL	X	X	X		X	X	
IN		X		X			
IA	X	X					
KS	X	X	X	X	X	X	X
KY	X	X				X	X
LA	X	X					
ME	X	X					
MI	X	X	X				X
MN	X	X					
MS		X					
MO		X					
NE	X	X					
NH		X	X	X	X	X	
NJ		X				X	X
NY				X			
NC	X						
OH		X					
OK		X					
SC		X				X	
SD	X	X					
TN	X	X		X		X	X
TX	X						
UT	X	X			X		
VT		X					
WA	X	X					
WV		X		X	X		
WI	X	X		X	X	X	X
WY	X	X				X	X

1/ REGIONAL PLANNING COMMITTEE
REGIONAL ARTS FORCE
ALLIANCE OF ARTS EDUCATION
STATE-WIDE CONFERENCE

2/ STATE ALLIANCE FOR ARTS EDUCATION
POSITION PAPER WRITERS

3/ RESEARCH PLANNING COMMITTEE

4/ GENERAL COMMITTEE

T.F. = TASK FORCE OR COMMITTEE

MODEL SITE T.F	TEACHER EDUCATION T.F	RESIDENCIES T.F.	PUBLIC INFO. T.F.	SPECIAL HEARINGS T.F.	LOCAL COMM. T.F.	LOCAL PLAN. T.F.	PRIVATE SECTOR T.F.	OTHER T.F.
	X		X					
					X		X	X[1]
X	X	X				X		
		X		X				X[2]
X	X	X	X		X	X	X	
X								X[3]
		X			X	X		
					X			
								X[4]
	X		X		X		X	
				X				X[5]
X	X				X	X		
X								
					X	X		
								X[6]
	X		X					
						X		
X			X					
X		X				X		
X					X			
								X[7]
	X	X						
X	X	X	X		X			
					X			

5/ ARTS EDUCATION PLANNING COMMITTEE
6/ REGIONAL COMMUNITY FORUMS
7/ ADVISORY COMMITTEE

SOURCE:
THIS INFORMATION WAS COLLECTED THROUGH A SURVEY DISTRIBUTED TO EACH STUDY PARTICIPANT, SITE VISITOR NOTES, AND PHONE INTERVIEWS WITH REPRESENTATIVES FROM EACH AISBEG STATE

Of concern to AISBEG states is how to modify this variety of task forces into a structure that will work for the long term, and that will continue to reach needed constituencies. Some task forces will no doubt be merged as implementation plans become solidified and tested -- i.e. model site, local committee, and local plan task forces may become one and the same. Of interest is the fact that only eight states convened task forces with artists, and nine with arts organizations, yet these two constituencies now need to be involved more directly and need to work to define their roles in making the arts basic for the long term.

DEFINING ARTS AGENCY LEADERSHIP

State arts councils are in a quandary as to how pro-active they should remain in directing and forming these task forces. In Iowa, as in many other AISBEG states, the Arts Council defines its short-term AISBEG role as "doing whatever it can to foster a receptive environment for the arts," according to Executive Director Natalie Hala. As a result, it has become involved in curriculum development and professional development for teachers. But it feels that curriculum development and professional training should be the Department of Education's long-term responsibility. The question is how to hand the responsibility back to the Department of Education, and still insure progress.

Most participant state arts agencies feel that their work in planning to make the arts basic has put them into non-traditional roles, bringing into question their future direction with other funding programs. "What is appropriate territory for a state agency?" asked one director. "Where does the future leadership and funding lie? There is a great deal of pressure on us as the arts council to make significant positive change in our schools, because right now we are the sole financial supporter of the program." How, ask many, can they insure success and meet the newly heightened expectations without dramatically changing their priorities and mission? Will what many have seen as a temporary "non-traditional role" or catalytic role in fact become long-term? For a long-term inter-agency partnership or team approach in implementing and overseeing arts as basic plans to really work, will there need to be an equitableness between funding for arts curricula from state departments of education and arts agencies? Most AISBEG participants feel the answer must be yes.

OF CONCERN TO AISBEG STATES IS HOW TO MODIFY THIS VARIETY OF TASK FORCES INTO A STRUCTURE THAT WILL WORK FOR THE LONG TERM, AND THAT WILL CONTINUE TO REACH NEEDED CONSTITUENCIES.

"THE MOVEMENT TOWARDS SCHOOL-BASED MANAGEMENT IN THIS COUNTRY MEANS THAT IT IS EXTREMELY IMPORTANT TO BUILD PUBLIC AWARENESS AND VALUE. IN THE LONG TERM IT WILL COME DOWN TO THE VOTERS IN EACH DISTRICT TO DECIDE."

CAROL JEAN SIGMON
ARIZONA COMMISSION ON THE ARTS

THE NEED FOR PUBLIC SUPPORT

Long term funding, however, particularly from state appropriations, will require a ground swell of popular support. Indeed, as AISBEG task forces at the state and local levels have learned, the task ultimately depends on public value and understanding: People who have for decades not seen the value of arts as basic to education need to change their opinions if they are to support continued curriculum development and changes in the classroom that will substantively include the arts. A number of AISBEG participants have come to feel that the issues and benefits of arts in education need to receive a high level of visibility as a result. Public education, feel most, is a priority.

"The movement towards school-based management in this country means that it is extremely important to build public awareness and value," said Carol Jean Sigmon of the Arizona Commission on the Arts. "In the long term it will come down to the voters in each district to decide."

To meet the dual arts as basic objectives -- access to the arts through integration into the classroom curriculum, for all students in all grades; and access to training in all arts disciplines for all students -- will require a continued financial investment that won't be made if that fundamental sense of value doesn't exist.

It is for this reason that New Jersey is concentrating all its AISBEG efforts on a public advocacy and education campaign of huge proportions. Other states are now weighing the needs and costs of similar campaigns. A number are considering the production of videos to be aired on public television. The emphasis, for many AISBEG participants, is shifting away from "preaching to the choir" and turning towards broad-based statewide efforts, targeted to every parent, school board members, and community leaders.

While they have made tremendous inroads in advocacy through coalitions of alliances and arts education associations, state agencies realize that to continue focusing advocacy on these groups alone is no longer enough. Hence, a greater emphasis is now being placed on bringing local arts councils into the team. As one state agency director said, "Local councils don't quite yet have a vision for this. We haven't always brought them along. We have to start sharing the vision with them, though, because we need them as partners." Eventually, many hope that local arts councils will be key players in creating local advocacy momentum in support of the arts as basic movement.

A number of state agency directors and AISBEG task

force members also extend the need for advocacy partnership to cultural organizations, with the hope that these organizations, in turn, will do advocacy with their constituents. For turf concerns to be put to rest, many feel that the entire arts community needs to become a part of the arts in education advocacy team.

Said one agency director, "AISBEG began just a few years ago as something off to the side, a little quirky experiment. No one really thought of talking about the importance of getting involved in curriculum planning in a key-note address with arts groups. It was for the arts in education people to deal with. We're now seeing that it isn't off to the side, that in effect it is changing our priorities as an agency, and now we had better start extending that change to the field."

The need to do extensive advocacy and build strong partnerships with the arts field in support of making the arts basic extends to higher education. There is growing consensus within the arts field that higher education institutions have to be brought into the discussion, and that there must be change in the way primary and secondary classroom educators and arts educators are taught. "Are we going to do Band-aid work forever?" said one agency director.

ADVOCACY IN RECESSIONARY TIMES

Keeping the advocacy momentum going is of particular concern during the current recession: The worsening economic profile in states throughout the country can quickly reverse gains made during the past five years. One participant AISBEG state arts agency was forced to lay off its two-person arts in education staff early in 1991, effectively leaving no one to work in partnership with the state department of education on AISBEG implementation. There is no certainty that the department of education arts specialist will be able to maintain that position, either, in the "last to come, first to go" scenario. Without vocal support from both the education and arts communities, and from parents and schools, there is a very real fear that arts in education programs can and will be quickly cut.

This is a central issue that may threaten overall arts community support for the arts as basic movement. One executive director commented, "As long as there was money to expand, state agencies did not threaten their arts constituents by expanding in AiE. But now, when it comes time to cut, think about the backlash if we leave the arts in education programs at their expanded levels and instead cut the discipline support areas. We have to be very careful to keep educating our arts organizations as to our long-term goals, or we'll lose their partnership on advocacy due to competitiveness."

INDICATIONS OF PROGRESS

The very fact that state arts agencies now face issues of long-term governance and implementation related to AISBEG-inspired projects is one way of noting progress. There are other tangible changes as well.

There have been a number of gains in state agency staffing for arts in education, through AISBEG, that are a telling indicator of reprioritization, and also speak clearly to the high level of staff time required to facilitate state and local level planning.

STATE ARTS AGENCY AiE STAFFING BEFORE AND AFTER AISBEG

(See notes for definition of columns and specific notes about each state.)

STATE	FULL TIME		PART TIME		CONSULTANTS	
	BEFORE	AFTER	BEFORE	AFTER	BEFORE	AFTER
AK	2	2		1 a		
AZ	2	2				
CO			1	1 b		
FL		1 c		1 c		
ID		1	1	1 d		
IL	1	2				
IN	1	1				
IA	1	3		1		1
KS	1	2 e				
KY	1	1	1	1		1 f
LA	2	2				
ME	1		1	2 g		
MI		1 h	1	1 h		
MN	1	1				
MO			1	1	2	2
MS	1	1				4
NE	1	2 i	2	2		
NH	1			2 j		
NJ	1	2 k				
NY	4	4	1	0		
NC	1	1				
OH	4	5	2	2		
OK	1	1				
SC	1	1				
SD	1	1 l				
TN	1	1				3
TX	1	1				
UT	2	2				
VT	1	1				
WA	4	4				
WI	1	2	1	2 m		
WV	1	1				1
WY	1	1				5

SOURCE: This information was obtained from surveys distributed to each study participant, through on-site or phone interviews, or from the study participants' grant applications.

LEGEND

Full-Time: Number of full-time positions dedicated to AiE. These positions can be state employees or contracted.

Part-Time: Number of part-time positions dedicated to AiE. This includes employees or contracted who may be full-time agency staff members, but only a percentage of time is dedicated to AiE.

Consultants: Specialists hired on a contract basis for research, evaluation, curriculum development or other areas.

Before: The fiscal year prior to receipt of AISBEG grant.

After: The fiscal year following the completion of AISBEG grant. For states that had not yet completed their AISBEG project, the "After" column should be interpreted as "During."

Note: As of November 1990. Some states have subsequently lost AiE positions, and some are seeking increases in staffing as of the new fiscal year.

Notes on Staffing Figures:

a. Alaska: 3/4 time position, not a state employee.

b. Colorado: one full-time staff person spends portion of time on AiE.

c. Florida: represents reallocation of staff time. Before AISBEG one full-time staff person spent 20 percent time on AiE. After AISBEG, time increased to 100 percent. Part-time position is new.

d. Idaho: one quarter-time paid intern.

e. Kansas: added full-time position on a contracted basis rather than a state employee.

f. Kentucky: contract with State Alliance for Arts Educa tion to manage AISBEG.

g. Maine: This position is a job share.

h. Michigan: 3/4 time of a full-time position is devoted to AiE. SAA partnership with state advocacy organization funded another AiE full-time position after AISBEG, not included in this profile.

i. Nebraska: full-time position added via Getty Program. Person works in school districts. Devotes time to AISBEG and SAA AiE programs.

j. New Hampshire: two staff members are currently managing a full-time AiE job in addition to their other responsibilities. The state anticipates hiring a new full-time position, in effect maintaining the same level of AiE staffing before and after AISBEG.

k. New Jersey: After AISBEG, there was a hiring freeze at agency. Alliance for the Arts Education hired project director for AISBEG.

l. South Dakota: AiE coordinator is a full-time employee, but spends 80 percent time on AiE. Two other staff members devote 20 percent time to AiE.

m. Wisconsin: Includes 1,040 hours of staff time paid through Alliance for Arts Education.

Staffing tells only a part of the story. As this report has illustrated, there has been much movement and change in schools throughout each state as a result of AISBEG, though it is too early to measure lasting change. Again, some of the progress is only indirectly related to AISBEG: The planning grants and implementation projects may have given fresh momentum to work already under way.

The greatest indicator of progress that emerges in a statistical profile is in-service teacher development programs: Sixty-four percent of the AISBEG states report positive change (more in-service training being offered) as a result of AISBEG, with 15 percent reporting positive change brought about through AISBEG planning work. Also significant: 36 percent of the AISBEG states report that a positive change has occurred in state curriculum requirements as a result of AISBEG, with another 21 percent reporting that discussions and planning for change in curriculum requirements are under way.

Twenty-one percent of the AISBEG states have seen an increase in the number of arts specialists in the schools K-12 as a result of their AISBEG efforts, and in another 24 percent of the AISBEG states planning is under way to further an increase in the number of specialists. (Some states report particular success here. In Tennessee, for example, the number of music and art specialists working in the schools has increased by 20 percent since the start of AISBEG.)

Progress is slower to come in other key policy areas, and here participants concur that continued efforts through task force work and statewide advocacy will be particularly needed. Twenty-four percent of the AISBEG states report that discussions are underway to secure high school graduation requirements in the arts, but only 3 percent have seen a change in some way facilitated by AISBEG to date. Six percent of the states report a positive change in teacher certification requirements for arts specialist teachers, and another 21 percent say discussions for increased certification requirements are under way, but 73 percent have seen no change or progress as a result of AISBEG. University entrance requirements may be very slow to change: Only 3 percent of the AISBEG states have seen any change, while 33 percent report discussions under way and another 64 percent say there has been no change or progress seen as a result of AISBEG.

For some, the presence of arts in the schools at all is the most telling indicator of change. In Illinois, prior to AISBEG, only 15 percent of the schools had any arts programs. Today, 50 percent of the schools have some type of arts program.

One of the most telling indicators of AISBEG's impact

FOR SOME, THE PRESENCE OF ARTS IN THE SCHOOLS AT ALL IS THE MOST TELLING INDICATOR OF CHANGE. IN ILLINOIS, PRIOR TO AISBEG, ONLY 15 PERCENT OF THE SCHOOLS HAD ANY ARTS PROGRAMS. TODAY, 50 PERCENT OF THE SCHOOLS HAVE SOME TYPE OF ARTS PROGRAM.

-- direct or indirect -- is the level of state appropriations to the state arts agencies. Eighty-five percent of the AISBEG participant states realized increases in the level of state appropriations between Fiscal Years 1987 and 1989, while 15 percent had decreases. One cannot make a direct correlation between the presence of AISBEG planning and implementation efforts and state increases in all cases, though according to state arts agency directors, the high profile and visibility in education afforded by AISBEG has overwhelmingly proved to have a positive or at least reinforcing influence on state legislators.

Some agency directors, in fact, credit their recent forays in arts education with helping them to reach legislators who previously were totally non-supportive or uninterested, and feel that they were thus in a better position to ride out economic bad times. "When a legislator can see that this agency is having a direct impact on the lives of families in his district -- particularly in a rural district where there are no arts institutions that we fund -- it makes a difference," said one executive director. "It is far easier to convince that legislator now than it was before, when all he saw was large grants for big institutions outside of his district. That only fueled the elitist argument. That can't be said when opportunities are being made available to every child."

FUNDING FOR THE FUTURE

Funding strategies for the long-term support of arts as basic initiatives are beginning to be structured and tested by a number of states. In some cases, the initiators are the arts agencies while in others the partnership team of arts agencies and departments of education are effectively beginning to brainstorm and advocate together.

Louisiana's AISBEG planners, for example, have been able to access an offshore oil reserve fund (Fund 8-G), administered by the Board of Elementary and Secondary Education and reserved for public schools; individual parishes can apply for planning grants. Arizona's Arts Commission created a new source of arts in education funds by successfully lobbying to receive an increase in percentage of state corporate tax filing fees. Utah is pressing for a two-cent user fee on video rentals, with the proceeds in excess of $1 million each year going to arts education. At the local level, strategies being explored range from dedicated tax revenue to community endowment funds raised through public-private partnerships.

Several state arts agencies are exploring the potential of raising private sector funds for ongoing AISBEG activities. A few

have already realized limited success in securing foundation funds, and are now turning their attention to their state's business community. Those that have begun involving business leaders in statewide and local planning task forces are optimistic that they will be able to secure new funding.

A few state agencies that do not have mechanisms in place for raising private sector funds are concerned enough about the long-term funding needs to consider shifting their arts in education activities out of their agencies, either through the creation of resource centers or through partnerships with their alliances or other existing 501(c)3's that have professional staff to lead development efforts.

The very real concern is of a reduction in state dollars. In Arizona, Missouri, Illinois, New York, Maine -- in all regions of the country -- state AISBEG teams face the potential of fewer state funds for pilot sites, just at the point where they are equipped with plans and ready for broad statewide implementation. It translates into a prognosis of limited impact, limited ability to create a lasting presence in enough schools and districts throughout the state so as to fundamentally alter the statewide profile of arts in education. "Fewer dollars means fewer districts and smaller grants," said one state's department of education arts consultant.

"Our concern is that we have to have a funding base from the state Legislature," said Paul Koehler of the Arizona Department of Education. "Schools don't have any more money. The only way this will work is for the state Legislature to appreciate the value of arts education, and not lay too much on the schools." Koehler and others around the country agree, however, that maintaining legislative support for arts in education will be difficult -- if not impossible -- during tight times.

"We're about to feel the same effect as in the post-Sputnik days, when schools dropped the arts in favor of math and science, only now it is because of fear of the Japanese competition," ventured one state department of education consultant. Some AISBEG states are hedging their bets with their legislatures by combining arts and technology. Iowa, for example, did a Technology and the Arts conference with the hopes of securing a $2 million arts technology initiative towards the state's "World Class Schools Initiative." Texas and Colorado are also emphasizing technology and the arts.

For these and many other states, the decision to link arts and technology, science, and math is pragmatically made by arts agencies that are clearly going beyond their traditional boundaries. Such considerations may, for some, be based on a fear over the potential impact of anti-arts curriculum advocacy being done by

various fundamentalist groups. Said Winthrop College's Bennet Lentczner (South Carolina) of one such group, "They're upset by some of the curriculum materials. They say they're anti-religious and anti-God. This whole censorship issue could spill over here into the school curricula." In the end, some states feel that such efforts could have a devastating impact on legislative support and funding to make the arts basic to education.

Overcoming the campaigns put together by these negative voices requires, once again, that time be spent one-on-one, building a coalition of top-level leadership. Cultivate state leaders, advise a number of AISBEG states. Don't let up once initial progress has been made. Maintain high-level interest.

PRIORITIES, CONCERNS, AND DIRECTIONS FOR CHANGE

"PROCESS IS EVOLUTIONARY. WHAT STARTED WITH A FRIENDLY AGREEMENT, NOTHING WRITTEN -- NOW ALL NEEDS TO BE FORMALIZED FOR THE LONG TERM. WHEN PLAYERS CHANGE, IT IS PARTICULARLY IMPORTANT. THE PERSONALITIES MUST BE IN PLACE THAT CAN LOOK TO A VISION AND TAKE RISKS. "

JILL WALSH
AISBEG COORDINATOR

State arts agencies appreciated the flexibility they had in designing and approaching their AISBEG planning grants and implementation plans. The program's flexibility, in fact, allowed states to test the waters in their own way, to build partnerships unique to their circumstances.

With the foundation for a long-term role in place, however, state arts agencies today are seeking a clearer sense of priorities and national agenda. Now, there is a desire for guidance. There is also a need, voiced by many, for support of AISBEG-related initiatives that may appear to be "repeat ventures" -- i.e. annual conferences, regular think tanks, additional resource centers. For those state arts agencies that now are ready to institutionalize their presence in the realm of arts curriculum development and professional teacher training, the requirement is not to keep inventing new projects, but to support the still-fragile ventures.

"It is a matter of taking more time than the Endowment or any of us thought," said one state's arts in education coordinator. "It is not a matter of making an impact with one conference, or for planning in one year. It is a matter of institutionalizing this, and that takes time and it takes support." It isn't easy, say many, to make the final step of re-directing agency goals and priorities, and of communicating the changes to the field of constituent arts organizations and artists.

The need now, they concur, is to reflect at the national and state levels on where the long-term oversight and responsibility for making the arts basic will lie, and to consider all the ramifications of change on state arts agencies. "Process is evolutionary," said Jill Walsh, the AISBEG coordinator who splits her time between the Iowa Arts Council and the Department of Education. "What started with a friendly agreement, nothing written -- now all needs

to be formalized for the long term. When players change, it is particularly important. The personalities must be in place that can look to a vision and take risks."

Pat Smith, a member of the Ohio State Board of Education and of the state's Arts Education Commission, reflected that, "What was lacking at the beginning was a clear mission for the Arts Education Commission. A clear charge needs to be given. People need to know 'Here's why you are here.' That's important for the future."

A number of state arts agency leaders caution that it is a different matter to institutionalize a relationship with the state department of education than it is to embark on a short-term planning collaboration. The short-term efforts can succeed by focusing on problem solving and by offering a breath of fresh air -- the influx of new ideas and skills. But in the long term, state arts agencies come up against the full force of department of education bureaucracy. The problems are many: Things move slowly, top-level education decision makers frequently don't participate and thus won't support joint ventures too strongly -- and politics can quickly shift education department focus.

Similar questions are being asked concerning the other partnership groups such as alliances and education associations. Will the states' alliances be able to coalesce the various factions now operating more or less independently? As attention shifts from the initial advocacy tasks to the maintenance of a strong, long-term coalition, alliance skills need to be focused on team building more than ever.

There is a consensus among AISBEG participants that continued attention needs to be placed on team building with top state school officials, as well. In the majority of states, school board members and top school board members are appointed by the governor, for terms ranging from four to nine years: They in turn generally appoint the superintendent. As a new generation of officials begins to take office, the business of building trust relationships will once again take precedence. This is particularly important in those states that are just beginning to face statewide education reform movements, or that are re-entering the turbulent times of statewide reform. It will be critical for state arts agency boards or commissioners to work peer to peer with the governor-appointed education boards to maintain awareness and support for continued efforts in making the arts basic.

STATE EDUCATION GOVERNANCE

DEVELOPED BY THE NATIONAL ASSOCIATION OF STATE BOARDS OF EDUCATION, OCTOBER 1990

STATE	METHOD OF SELECTION OF STATE BOARD	NUMBER OF STATE BOARD MEMBERS	LENGTH OF TERM	METHOD OF SELECTION, CHIEF SCHOOL OFFICER
ALABAMA	PARTISAN BALLOT	8	4	APPT. BY SBE
ALASKA	APPT. BY GOV.	7	5	APPT. BY SBE
ARIZONA	APPT. BY GOV.	8	4	PARTISAN BAL.
ARKANSAS	APPT. BY GOV.	9	9	APPT. BY SBE
CALIFORNIA	APPT. BY GOV.	10	4	NON-PART.BAL.
COLORADO	PARTISAN BALLOT	7	4	APPT. BY SBE
CONNECTICUT	APPT. BY GOV.	9	6	APPT. BY SBE
DELAWARE	APPT. BY GOV.	7	6	APPT. BY SBE
FLORIDA	PARTISAN BALLOT	7	4	PARTISAN BAL.
GEORGIA	APPT. BY GOV.	10	7	PARTISAN BAL.
HAWAII	PARTISAN BALLOT	11	4	APPT. BY SBE
IDAHO	APPT. BY GOV.	7	5	NON-PART. BAL.
ILLINOIS	APPT. BY GOV.	17	6	APPT. BY SBE
INDIANA	APPT. BY GOV.	11	4	PARTISAN BAL.
IOWA	APPT. BY GOV.	9	4	APPT. BY GOV.
KANSAS	PARTISAN BALLOT	10	6	APPT. BY SBE.
KENTUCKY	APPT. BY GOV.	7	4	APPT. BY SBE
LOUISIANA	8 ELEC./3 APPT. BY GOV.	11	6	APPT. BY SBE
MAINE	APPT. BY GOV.	9	5	APPT. BY GOV.
MARYLAND	APPT. BY GOV.	9	5	APPT. BY SBE
MASSACHUSETTS	APPT. BY GOV.	11	5	APPT. BY SBE
MICHIGAN	PARTISAN BALLOT	8	8	APPT. BY SBE
MINNESOTA	APPT. BY GOV.	9	4	APPT. BY GOV.
MISSISSIPPI	5 APPT. BY GOV./4 APPT. BY LEG.		4	APPT. BY SBE
MISSOURI	APPT. BY GOV.	8	8	APPT. BY SBE
MONTANA	APPT. BY GOV.	7	7	PARTISAN BAL.
NEBRASKA	NON-PARTISAN BALLOT	8	4	APPT. BY SBE
NEVADA	NON-PARTISAN BALLOT	9	4	APPT. BY SBE
NEW HAMPSHIRE	APPT. BY GOV.	7	5	APPT. BY SBE
NEW JERSEY	APPT. BY GOV.	12	6	APPT. BY GOV.
NEW MEXICO	10 ELEC./5 APPT. BY GOV.	15	4	APPT. BY SBE
NEW YORK	APPT. BY LEGISLATURE	11	7	APPT. BY SBE
NORTH CAROLINA	APPT. BY GOV.	11	8	PARTISAN BAL.
NORTH DAKOTA	APPT. BY GOV.	7	6	NON-PART. BAL.
OHIO	NON-PARTISAN BALLOT	21	6	APPT. BY SBE
OKLAHOMA	APPT. BY GOV.	6	6	PARTISAN BAL.
OREGON	APPT. BY GOV.	7	7	NON-PART BAL.
PENNSYLVANIA	APPT. BY GOV.	17	6	APPT. BY GOV.
RHODE ISLAND	APPT. BY GOV.	9	4	APPT. BY SBE
SOUTH CAROLINA	APPT. BY LEGISLATURE	17	4	PARTISAN BAL.
SOUTH DAKOTA	APPT. BY GOV.	7	5	APPT. BY SBE
TENNESSEE	APPT. BY GOV.	11	9	APPT. BY GOV.
TEXAS	PARTISAN BALLOT	15	4	APPT. BY GOV.
UTAH	NON-PARTISAN BALLOT	11	4	APPT. BY SBE
VERMONT	APPT. BY GOV.	7	6	APPT. BY SBE
VIRGINIA	APPT. BY GOV.	9	4	APPT. BY GOV.
WASHINGTON	ELEC. BY LOCAL SCH. BDS.	14	6	NON-PART. BAL.
WEST VIRGINIA	APPT. BY GOV.	9	9	APPT. BY SBE
WISCONSIN	NONE			NON-PART. BAL.
WYOMING	APPT. BY GOV.	11	6	PARTISAN BAL.
D.C.	NON-PARTISAN BALLOT	11	4	APPT. BY SBE

LOCAL PRIORITIES

At the local level, AISBEG planners agree that long-term efforts need to be focused now on creating a highly supportive administrative environment -- local school boards, superintendents, principals, and administrators -- who both understand and can articulate the purposes, strengths, and issues surrounding the arts programs in their schools. This is critical to institutionalizing the arts as basic: Teachers alone won't be able to maintain the arts as a key component of education K-12, despite statewide mandates or curricula frameworks.

Much to its credit, AISBEG has in nearly all participating states facilitated an increased sense of professionalism among teachers, increased the flow of information and resources to them, and has provided valuable tools and models for replication that will continue to assist them in the classroom for years to come. As school administrators begin to see the transformation in their classrooms, and see the impact of increased arts curricula on students, the hope is that they, too, will become active supporters. This can't be left to chance, though, caution most AISBEG planners: In the future, training and advocacy must be targeted to local administrators.

"Did you ever talk to a principal about teaching dance in the school?" asked George Carpenter, a member of Ohio's Arts Education Commission. "They look at you like you are nuts. Until it is a part of the principal's understanding, we'll keep having difficulty getting anywhere."

ASSESSMENT -- MEASURING SUCCESS

Inevitably, the need to make a convincing case to state and local school boards and administrators is pushing states to begin developing assessment methods and tools. Determining the best assessment methods and plans is an issue at the forefront of many AISBEG task force discussions, and it is hotly debated. (Only seven of the AISBEG states, however, have task forces or committees working on evaluation methods or plans.) Arts educators currently working with AISBEG sites would generally like to steer away from standardized testing and towards learning outcomes, or portfolio review. The issue often is cost, however, as any statewide assessment process quickly becomes highly expensive and labor intensive. Qualitative evaluation is also additional work for the teacher, another area requiring training and additional time. Broad implementation, at least in the short term, is therefore doubtful.

Yet, says Robert Carpenter of the Ohio Arts in Educa-

tion Commission, "We have to move nationally to learning outcomes. We have to assess outcomes, rather than check-offs, if we really plan to prepare students for the world of 20 years from now rather than the world of 20 years ago. All the futurists tell us that we need to learn how to accept change. Nothing gets kids more aware of their ability to deal with change than the creative process.

"But no matter what, we need to prove the impact of the arts in the classroom. We need to assess, prove, to make every argument that we can that every student who has X experience in the arts will learn better, more, and do well in other subjects."

Carpenter and others feel it will thus be necessary for states to do evaluation on a number of levels, sooner rather than later, to maintain momentum within statewide planning groups and to prove to state legislatures that there has been progress in making the arts basic, and that students have gained a broader and richer education, through the arts. States are therefore beginning to contemplate combination evaluation projects; student evaluation coupled with statewide public opinion evaluation and outside evaluation of their AISBEG implementation plans at the state and local levels. Some local districts are considering shaping their own research efforts similar to the one developed by Ohio's Wayne County, measuring the attitudes and arts understanding of graduating seniors each year. Vermont's Camel's Hump School is evaluating its progress through a parent survey, placed in the school newspaper and distributed throughout the town. It asks parents what they and their children think of the arts in education programs, what improvements they see, if any, in the quality of education their children are receiving. The survey is planned as an annual record of change.

"BUT NO MATTER WHAT, WE NEED TO PROVE THE IMPACT OF THE ARTS IN THE CLASSROOM. WE NEED TO ASSESS, PROVE, TO MAKE EVERY ARGUMENT THAT WE CAN THAT EVERY STUDENT WHO HAS X EXPERIENCE IN THE ARTS WILL LEARN BETTER, MORE, AND DO WELL IN OTHER SUBJECTS."

ROBERT CARPENTER
MEMBER OF THE OHIO ARTS IN EDUCATION COMMISSION

One way to build school interest in assessment is to reward success. Tennessee is doing just that through its Honor School program. With the assistance of educator and consultant Dr. Barbara Carlisle, the Arts Commission developed three criteria for evaluation of school arts programs:

- **Highly supportive and arts-articulate administration.**
- **Exemplary teachers in both arts and music programs that have sound pedagogy, a planned curriculum, and outstanding work done by the students; reaching students with enough time for them to accomplish goals.**
- **Support mechanisms in place, including adequate facilities, sufficient teaching materials, supplies and equipment; with adequate time for teachers.**

Schools apply for the awards annually. In 1990, 27 schools applied and four were selected as honor schools, receiving considerable public recognition and cash awards of $2,500. It is through such success stories that Tennessee is maintaining its strong advocacy position for arts education, and thus hopes to win clear support as a part of the state's upcoming education reform legislation. It is hoped that the minimum level for arts education under the new reform will be one music specialist and one visual arts specialist per 525 students, a major step forward.

What is clear from many states is that lack of good evaluation plans make assessment of AISBEG activities -- and of other pre-AISBEG arts curriculum activities -- extremely difficult. When districts are not required to report on their progress, and artists and curriculum educators are not required to submit accounts of their work, there is little chance either for follow-through at the state level or for others in the field to learn from shared experiences.

As implementation takes over from general philosophical planning, new teams and communities are entering the arts as basic movement each year. There need to be procedures that allow them the benefit of previous teams' findings. The process of gathering evaluation or outcome data doesn't always have to be formal to work: Vermont's "mentor schools" approach, which opens the doors of model schools to other educators and administrators from throughout the state, proves what can be done with limited financial resources.

WHEN DISTRICTS ARE NOT REQUIRED TO REPORT ON THEIR PROGRESS, AND ARTISTS AND CURRICULUM EDUCATORS ARE NOT REQUIRED TO SUBMIT ACCOUNTS OF THEIR WORK, THERE IS LITTLE CHANCE EITHER FOR FOLLOW-THROUGH AT THE STATE LEVEL OR FOR OTHERS IN THE FIELD TO LEARN FROM SHARED EXPERIENCES.

Residencies and the Role of Artists

The most immediate change out of AISBEG felt by every participating state arts agency has been the approach to artist in residency programs and to the placement of artists in schools and districts. There is no question but that the emphasis now is on the artist as trainer of teachers, the person skilled and professionally equipped to train teachers and to work in the development of lesson plans and units alongside the classroom educator.

Many feel that it is important now for states, through their task forces and steering committees, to more fully address the issue of the artist in education. The field's newly articulated need -- for artists who can not only be partners to educators, but trainers -- is a change that, as with all the rest of AISBEG outcomes, can't be mandated but must be reached through broad-based training in the field. Yet while alliances and professional arts education organizations serve educators who are arts specialists, these organizations do not generally include or reach artists who would like to work within education. Somehow, there need to be ways to bring these artists together for the same types of learning opportunities as those

afforded teachers.

The obligation is to offer training for artists, through symposia and workshops, so that they will be able to meet field needs rather than be shut out. In the rush to educate the educator, educating the artist has taken a back seat, and it can no longer do so. Where artists fit in is the question asked by artists in every AISBEG state. Emphasis must be placed on answering the question to the mutual benefit of educators, schools, artists, and students.

Similarly, new emphasis must be placed on bringing arts organizations to the table, and on training them for a long-term role in making the arts basic. Here, mini-grant programs such as those offered by the Maine Arts Commission, to bring arts organizations and artists together at the local level for curriculum planning around specific units, may be a useful model for replication.

TRAINING FUTURE ARTISTS AND FUTURE TEACHERS

During the coming decade, a number of AISBEG planners hope to place greater emphasis on involving higher education in all aspects of arts as basic problem solving. A few states' public university systems have begun requiring an entrance requirement of a high school unit in fine arts. A small number are also implementing a college graduation requirement. (This is generally not a firm requirement; many allow substitutions from a range of other courses.)

Within this context, the training of future teachers to be arts-literate is the major concern. Likewise, colleges and universities that offer professional training for artists need to broaden their curriculum to train them as possible classroom partners with educators.

Task forces and statewide plans, together with high level advocacy at the commission or regents level, will be necessary. Multi-year plans specifically mapping out strategies for higher education will need to be developed.

PLANS FOR REPLICATING SUCCESS

AISBEG to date has been an initiator, a pilot program. It has stimulated change to an extent that could not have been anticipated.

Its challenge now is to stimulate replication of the initial success, the pilot programs and outstanding sites. Vermont has its Camel's Hump District, South Carolina its Laurens County, New York its Bronx project, Utah its Washington County District, Ohio its Wayne County plan -- virtually every AISBEG state today can point with pride to a community or school that illustrates the

achievement of AISBEG goals.

The concern voiced by participants throughout the country is in replicating these successes in communities large and small, in each state, without waiting the 20 years some predict it will take. Initial statewide plans and task forces focused on creating the pilot sites far more than on planning for their replication. Now, as the first of the AISBEG states are beginning to consider updating their three-to-five-year plans, the need is to develop strategies that will extend the impact and involve dozens of additional sites -- rather than only a handful of new sites.

This is a management and leadership issue as well as a planning issue, in that planning for replication will require continued high-level leadership and involvement from the state arts agencies, their advocacy partners in alliances and other groups, and state departments of education. "We've begun to see that we will need to keep planning," said Kay Swan, the director of arts education at the Iowa Arts Council.

Replication planning also demands that local arts councils and arts organizations be active players. Above all, the focus will need to be on building working partnerships at the local level. "Planning isn't easy at the local level," said Mary Campbell-Zopf of the Ohio Arts Council. "We're looking for several things -- a community that is ready for this, ready to focus; a range of people willing to work on this together; enthusiasm; an organization that wants to lead; and a real advisory panel, evidence of real commitment. We know that any plan to make the arts basic in a community will take 10 months to a year to develop, and that it will most likely require a consultant to facilitate. Not many communities will apply -- there is a fear of failure, because putting something like this together is very public."

"Commitment is still thin at the local level," she continued. "There are schools that still think that arts K-12 is paper and a box of crayons -- that's a reality. The only way to effect real change is to find a way to help communities develop a vision and a dream, and above all to develop partnerships for the long term."

"COMMITMENT IS STILL THIN AT THE LOCAL LEVEL. THERE ARE SCHOOLS THAT STILL THINK THAT ARTS K-12 IS PAPER AND A BOX OF CRAYONS -- THAT'S A REALITY. THE ONLY WAY TO EFFECT REAL CHANGE IS TO FIND A WAY TO HELP COMMUNITIES DEVELOP A VISION AND A DREAM, AND ABOVE ALL TO DEVELOP PARTNERSHIPS FOR THE LONG TERM."

MARY CAMPBELL-ZOPF
OHIO ARTS COUNCIL

BUILDING A NATIONAL MOMENTUM

As they look to the future and to the myriad difficulties in sorting out their missions and roles as continuing leaders in the effort to make the arts basic, state arts agency arts in education staff members and their colleagues on AISBEG teams want and need to break out of the isolation they feel. They want to share their success stories and learn from each other how to avoid failures. They state a need to talk about the implicit and dramatic changes their roles in

arts education are having on agency priorities.

Many would like a separate meeting beyond the time afforded at the National Assembly of State Arts Agencies (NASAA) meetings, devoted exclusively to AISBEG. Others would like to see AISBEG be on the agenda at a wide range of national arts service organization meetings, to begin the process of educating the field. Still others would like a separate national AISBEG conference which people from communities, schools, arts councils, discipline arts organizations, and state agencies could attend.

This desire for a national dialogue comes in the context of an uncertain future for arts in education programs during the coming few years, based on economic conditions that are threatening the existence of several state arts agencies and their constituent groups. For some states, the arts in education gains brought about through AISBEG will be the first to go; for many others, however, the promise of a long-term role in making the arts basic meshes with a mission of access to the arts for all which they see as their necessary direction.

THE NEED FOR RESEARCH

A key frustration and priority need faced by those leading AISBEG efforts throughout the country is research. Education is a research-based field: Changes in curricula and policy are motivated by extensive quantitative and qualitative analysis. When national education conferences or panels are held, educators in subjects such as history, geography, math and science can bring with them literally stacks of research reports concerning their subject. Arts educators can bring with them very few parallel studies. As a result, state arts agency executives and national service organization leaders alike have expressed concern that it will continue to be difficult for arts education to compete for national priority attention.

The research task is huge. The first step is to compile credible baseline data concerning arts in education staffing and budgets within state arts agencies and state departments of education -- state appropriations data. This study's research team attempted to gather such data, but could not because detailed arts education expenditure and operations data appears to fall through the cracks -- it isn't uniformly collected, described, or noted. There is thus no way to study trends over a number of years. There is no national think tank, assessment center, or service organization that collects annual arts education information at the state-by-state level. While there are several excellent sources that collect "arts data" and "education data," their data collection mandates are so broad that "arts education" data is only dealt with superficially, not in enough

detail, or not on an annual basis.

Specific information on state arts in education programs and expenditures has been collected on a project-by-project basis, and thus the data collection done to date has been designed to answer specific study and research issues. It hasn't been done on an on-going basis. Thus there are bits and pieces of data in different formats, from different fiscal years.

For example, the last data collection on state legislative arts requirements and plans was done in 1985 by the Council of Chief State School Officers; it has not been updated. NASAA collects information concerning the total amount of money awarded in arts in education grants by each state, but does not track the assigned arts in education administrative costs or break these down into salaries and program expenses. (This information is requested on the National Endowment for the Arts, Arts in Education Program applications, but the application format has been changed through the years -- making analysis difficult -- and states may assign a range of expenses to the program, such as a percentage of an executive director's time.) NASAA did collect information on the number of full-time and part-time staff members in FY 1987, but subsequently changed the data collection format to a "yes/no" question in more recent years, making it impossible to track changes in numbers of staff.

It is also extremely difficult to track state department of education expenditure or staffing information for arts in education. However, a major study currently under-way by the National Conference of State Legislatures -- involving extensive surveying of departments of education, state arts agencies, and legislatures -- will provide baseline information on funding percentages, categorical spending, federal block grant spending and priorities, excess costs specifically for arts magnet schools, and state arts agency contributions to arts education. In addition, the study is gathering information concerning graduation and college entrance requirements, number of arts specialists teaching the arts in each state, and amount of classroom time devoted to arts education.

The emphasis many states are placing on arts in education research and resource centers may help encourage more national and statewide studies that will become important baseline reports, necessary for tracking and evaluating progress and trends. Many AISBEG leaders agree, however, that states on their own will not be able to develop the needed statistics. National studies will be required, and standardized data will need to be collected by organizations such as NASAA and other national service organizations. Particularly when it comes to advocacy and to insuring a place at the education-policy table for arts in education, the issue is one of top priority.

WHILE THERE ARE SEVERAL EXCELLENT SOURCES THAT COLLECT "ARTS DATA" AND "EDUCATION DATA," THEIR DATA COLLECTION MANDATES ARE SO BROAD THAT "ARTS EDUCATION" DATA IS ONLY DEALT WITH SUPERFICIALLY, NOT IN ENOUGH DETAIL, OR NOT ON AN ANNUAL BASIS.

CONTINUING THE PROCESS OF CHANGE

There is a ripple effect to the changes started by AISBEG. There is momentum, and direction. Within four years -- from Fiscal Years 1987 to 1990 -- there has been very real progress in making the arts basic. It is time, once again, to look ahead and set new objectives, new plans.

"No matter what happens, arts education in South Carolina will never be the same again," said Scott Sanders, executive director of the Arts Commission. To varying degrees, her colleagues throughout the country echo her words. Some continue to see AISBEG as an evolutionary process that has gradually effected change within their arts in education programs. Some feel its influence extending, gradually, within other initiatives such as their locals or community programs. Others see AISBEG as having effected or furthered dramatic change: new priorities, goals, policies and programs.

SOME CONTINUE TO SEE AISBEG AS AN EVOLUTIONARY PROCESS THAT HAS GRADUALLY EFFECTED CHANGE WITHIN THEIR ARTS IN EDUCATION PROGRAMS. SOME FEEL ITS INFLUENCE EXTENDING, GRADUALLY, WITHIN OTHER INITIATIVES SUCH AS THEIR LOCALS OR COMMUNITY PROGRAMS. OTHERS SEE AISBEG AS HAVING EFFECTED OR FURTHERED DRAMATIC CHANGE: NEW PRIORITIES, GOALS, POLICIES AND PROGRAMS.

For these agencies, it is clear that AISBEG, intentionally or not, set up a process of change that, in turn, demands reflective evaluation and study. "When we began, we thought this could and would take 20 years," said one state agency staff member. "Now we have to wonder, can we afford to take 20 years?" Moving more quickly, making more progress at the community level, will take more planning and more champions. The concentric circles of change and progress need to grow outward beyond state agencies to include many more champions.

AISBEG

STATE PROFILES

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STATE PROFILES

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INTRODUCTION

The following state profiles were created based on data obtained from primary and secondary sources. A questionnaire was designed to collect primary information from the 33 states participating in AISBEG, either through on-site or telephone interviews: The survey was designed to collect information that could not be obtained from secondary sources, and was as brief as possible to insure full cooperation from respondents. The following secondary sources and organizations were consulted:

1/ National Endowment for the Arts: AISBEG applications and final reports.
2/ The National Assembly of State Arts Agencies: Legislative Appropriations Report: A Twenty-Year Perspective, 1969-1989.
3/ The National Center For Education Statistics: Digest of Education Statistics, 1989.
4/ Council of Chief State School Officers, Assessment Center
5/ National Association of State Boards of Education
6/ State Budget Officers Association
7/ Education Commission on the States, Clearinghouse
8/ National Conference of State Legislatures

GUIDE TO THE PROFILE DATA

The following notes explain the data format:

STATE PROFILE:

This line includes the state name, type of AISBEG grant (Planning/Implementation), the Endowment fiscal year the grant was awarded, and the total amount. Implementation grants included both single-year and multi-year projects and is also noted on this line. This information was obtained from AISBEG applications.

TOTAL ARTS AGENCY APPROPRIATION LEVEL:

This amount represents the total amount appropriated by the state legislature to the state arts agency during the grant period. These numbers were obtained from the National Assembly of State Arts Agencies report entitled Legislative Appropriations for State Arts Agencies: A Twenty-Year Perspective, 1969-1989. Fiscal year 1990 figures were self identified by respondents.

AiE PROGRAM BUDGET:

This figure was self-identified by respondents. This amount represents the total estimated expenses, including regrants for state arts agencies' AiE programs during the AISBEG grant period. In some cases, this figure was obtained from the AISBEG application.

AISBEG PROJECT BUDGET:

This figure represents the total cost of the AISBEG project as presented in the application financial section and verified by each respondent. For states that had not yet completed their AISBEG projects at the time of the study, this figure is an estimate based on project budget, not an actual amount.

SOURCES/AMOUNT OF MATCHING FUNDS:

These figures were self-identified by respondents or ob tained from the AISBEG applications. These figures represent the source and amount of matching funds for the AISBEG grant. Specific sources are named, except for private funders. For states that had not yet raised their matching funds, the amounts are projected income rather than actual figures. In-kind support included contributed items such as transportation to meetings, printing, and staff time from other agencies. In some cases, in-kind support was estimated.

STATE ARTS AGENCY STAFFING:

"Yes" indicates that additional/new staff positions were added to carry out AISBEG. "No" indicates that AISBEG responsibilities were assigned to existing staff positions. This information was self-identified by survey respondents. Before and after figures were only available for those states that had completed their AISBEG projects. For states that had not yet completed their AISBEG project, the "after" column should by interpreted as "during". Full-time positions include state employees and individuals hired on a

contract basis. Part-time positions include those where a percentage of a full-time employee's time is devoted to AiE as well as part-time employees. Outside contractors included consultants and other specialists who worked on specific projects such as curriculum development, evaluation, or research.

AiE Grant Category Names:

These represent the different types of State AiE programs that the state arts agency grants supported. In some cases, state arts agencies had specific grant categories with these titles. The "other" category included projects such as teacher training workshops, etc.

Trends in State Arts Agency Appropriation Levels:

This figure represents the percentage change in appropriation level between FY87-89 based on figures available from the National Assembly of State Arts Agencies Legislative Appropriations Report: A Twenty-Year Perspective, 1969-1989.

Department of Education Profile

Total State Expenditure on Education:

This figure was obtained from the State Budget Officers Association chart of elementary and secondary education expenditures by state. These figures include the total of general funds, other state funds, and bond issues.

Arts Education Program:

This figure represents the amount spent on arts education by the department of education during the AISBEG grant period. In many instances, the amount that appears in this section is an estimate provided by the survey respondent. Many departments of education do not analyze costs by discipline area, and there is not a consistent source that has collected this type of information. The National Conference of State Legislatures is currently collecting this data for fiscal year 1990.

AISBEG Program Budget:

This figure represents the total cash amount spent on the AISBEG program by the Department of Education as stated on the AISBEG grant application or self-identified by the respondent. In some cases, this figure represents the

amount of matching funds provided by the department of education to the state arts agency, and estimated administrative costs.

DOE LEADERSHIP:

This section indicates whether the superintendent position is appointed by the governor or state board of education or is an elected official. This section also indicates whether the state board of education was elected or appointed by the governor, state legislature or a combination. This data was obtained from the Council of Chief State School Officers Assessment Center, 1988 report and the National Association of State Boards of Education.

STAFFING FOR AISBEG:

"Yes" indicates that additional/new staff positions were added to carry out AISBEG. "No" indicates that AISBEG responsibilities were assigned to existing staff positions. This information was self-identified by survey respondents.

AIE STAFF POSITIONS:

This information was self-identified by respondents. Before and after figures were only available for those states that had completed their AISBEG projects. For states that had not yet completed their AISBEG project, the "After" column should be interpreted to mean "During."

AISBEG CHANGES

CHANGE INDICATORS:

Respondents were asked to rate changes or potential for change as a result of or during the AISBEG grant period. The following change scale was developed:

- A change has occurred due to AISBEG.
- There is an actual policy statement, legislative consideration or approval that will bring about change.
- There is discussion of change by key policy makers.
- There has been no change during the AISBEG grant period.
- It is too early in the grant period to measure.

In many states, one or more changes had taken place prior to AISBEG, and as they cannot be attributed to AISBEG are thus not listed. For states that did not receive an on-site visit, this information was provided by the respondents.

PLANNING PROCESS

LENGTH:

Number of months the planning process required.

COMMITTEE INVOLVEMENT:

This lists the various types of planning committees convened during the course of the planning process. It also includes the number of people involved on each committee and frequency of meetings. This information was provided by the respondent, often as an estimate.

- "Advisory" means the committee did not meet.
- "Occasional" means the committee met once or twice at the end, midpoint or beginning of the AISBEG planning process.
- "Regular" means the committee met more than two times, regularly throughout the process.

The term "Culturally Diverse" shows the number of people involved in the process who were of African-American, Hispanic-American, Asian-Americans, and Native-American heritage.

COMMITTEE PARTICIPATION:

This describes the professional backgrounds of committee participants, when it could be obtained.

DATA COLLECTION:

If surveys or data collection tools were used to gather planning information, they are described in this section. Respondents were asked which agency(s) was responsible for data collection; geographic distribution of sample; and types of respondents. A statewide sample means that individuals throughout the state were interviewed. A targeted local sample means that individuals from one or a few geographic areas were included. An example of this would be if an agency only surveyed one school district or schools located within one city or county in the state.

TYPES OF LOCAL PARTNERSHIPS:

This describes the types of organizations that became implementation or planning partners with the state arts agency as a result of the AISBEG grant, as self-identified by the survey respondents.

FY 87-FY 90 PARTICIPANTS

PLANNING & IMPLEMENTATION GRANTS

PLANNING	IMPLEMENTATION	PLANNING & IMPLEMENTATION
ARIZONA	ALASKA	ILLINOIS
FLORIDA	COLORADO	IOWA
IDAHO	TEXAS	KANSAS
INDIANA		KENTUCKY
LOUISIANA		MAINE
MISSISSIPPI		MICHIGAN
NEW HAMPSHIRE		MINNESOTA
NO. CAROLINA		MISSOURI
OKLAHOMA		NEBRASKA
SOUTH DAKOTA		NEW JERSEY
UTAH		NEW YORK
VERMONT		OHIO
WASHINGTON		SO. CAROLINA
WEST VIRGINIA		TENNESSEE
WYOMING		WISCONSIN

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ALASKA

The Alaska State Council on the Arts worked together with the Alaska State Department of Education and Alaska Arts in Education -- an affiliate of the national Alliance for Arts Education -- to undertake implementation during FY 89 and 90, based on planning work that had been ongoing between the three since 1983. They convened three statewide meetings to focus on the development of advocacy strategies and facilitate the development of a unified plan for arts in education; developed a statewide Talent Bank -- a resource pool of artists, arts educators, principals and classroom teachers interested in working with schools and districts on model projects; and began work on arts curriculum materials in traditional and contemporary native arts education.

ALASKA

AISBEG Implementation Grant: FY89: $22,500
(single-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,695,480	$320,000	$45,000

Sources of Matching Funds

Legislative Appropriation to SAA: $22,500

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	1*

Prior to AISBEG, AiE Program Included

Survey on curriculum
Artist residencies
Special projects
Model, demonstration, or pilot site

Trends in State Arts Agency Appropriation: DECREASED 22%

*Person is contracted for 3/4 time, and is not a state employee

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$629,000,000	N/A	In-kind contribution

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by the State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	0
P/T	1	1*
Outside Contractor		0

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:

- Student achievement assessment and/or teaching

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts

Too early in grant period to measure:

- State certification for arts specialist teachers

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	60	15	Occasional
State-wide Planning Committee	10	3	Regular
Arts Organization Task Force	15	3	Occasional
Curriculum Task Force	35	10	Occasional

* 15% of Fine Arts Coordinator's time is spent on Arts in Education

ALASKA

AISBEG Planning Grant: FY87: $22,500
(single-year application)

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE Staff
State-wide Arts Education Advocacy Organization

Data Collection

The State Arts Agency collected information on a state-wide level from:

Principals, superintendents, arts administrators

AISBEG Partnerships Developed

State University

ARIZONA

The Arizona Commission on the Arts received a planning grant in FY 88, in collaboration with the Arizona Department of Education. Funds were expended for the following: printing and design of an executive summary of the findings of the first statewide survey on the status of arts education in Arizona public schools; a retreat culminating in "The Oak Creek Accord," which developed a consensus statement and five-year summary plan for making the arts basic to education; a new grants category at the commission available to education and arts education organizations for curriculum development projects; the Arizona Fine Arts Teacher Cadre, in which the Department of Education funds in-service events in small and rural districts; and resource materials in the visual arts.

* Arizona received an Implementation Grant in FY 90, not included as a part of this study.

ARIZONA

AISBEG Planning Grant: FY88 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,323,100	$355,000	$50,000*

Sources of Matching Funds

Legislative Appropriation to SAA:	$10,000*
Dept. of Education:	$10,000*
Local arts organizations:	$10,000*

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 35%

*These figures were gathered from the application. The project budget changed due to an extension. Final figures are not available.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$1,022,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0
Outside Contractors		0

As a Result of AISBEG

A change has occurred in:

- In-service staff development programs
- State certification for arts specialist teachers

There has been no change in status or potential change in:

- State university entrance requirements in the arts
- Student achievement assessment and/or testing

Planning Process 36 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	50	5	Occasional
State-wide Planning Committee	12	3	Occasional

ARIZONA

AISBEG Planning Grant: FY88: $20,000

Planning Process 36 months (cont.)

Committee Participation in Planning Process

Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents

COLORADO

The Colorado Council on the Arts and Humanities received a one-year implementation grant in FY 88. In conjunction with the Colorado Department of Education, the council held a major two-day conference in August 1989. The conference, entitled "The Challenge of Tomorrow's Citizen," brought together administrators, teachers, artists, parents, and arts organizations. The events included workshops and a number of nationally known speakers.

COLORADO

AISBEG Implementation Grant: FY88 $15,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AIE Program Budget	AISBEG Project Budget
$1,040,647	$104,237	$60,180*

Sources of Matching Funds *

Legislative Appropriation to SAA:	$19,940
Department of Education:	$ 3,000
Local arts organizations:	$18,240
In-kind support:	$ 4,000*

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	0
P/T	1	1**

Prior to AISBEG, AIE Program Included

Artist residencies

Trends in State Arts Agency Appropriation: DECREASED 19%

*Figures are from applicant final report.
**One F/T staff person spends a portion of time on Arts Education.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$937,000,000	N/A	$2,000

DOE Leadership

State Board of Education: Elected

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0
Outside Contractors:		0

As a Result of AISBEG

A change has occurred in:

- In-service staff development program

There is discussion of change by key policy makers on:

- State university entrance requirements in the arts

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts*
- State certification for arts specialist teachers*
- Student achievement assessment and/or testing*
- State-level curriculum requirements/ guidelines

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	N/A	1	Regular

* Due to local control

COLORADO

AISBEG Planning Grant: FY88: $15,000

Planning Process 12 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE advisory panel
Business community
Students

15

FLORIDA

The Florida Division of Cultural Affairs, in partnership with the State Department of Education, the Alliance for Arts Education, and Florida Higher Education Arts Network, received a planning grant in FY 90 to collaborate on the development of a strategic long-range plan. The planning process includes the development of a steering committee, and planning meetings involving the professional arts educators associations and universities. The planning project goals include the development of an advocacy plan, curriculum development, and the development of an academy for teacher in-service training.

FLORIDA

AISBEG Planning Grant: FY90 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$23,157,150	$304,540	$77,590

Sources of Matching Funds *

Legislative Appropriation to SAA: $51,000
Department of Education: N/A

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0**	1
P/T	0**	1

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: Increased 63%

*Estimates
**Before AISBEG, Arts in Education responsibilities were 20% of staff time.
After AISBEG, 100% of one staff position was devoted to Arts in Education, and a part time assistant was added.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
N/A	N/A	0*

DOE Leadership

State Board of Education: Elected
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: No

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0
Outside Contractors:		0

As a Result of AISBEG

There is discussion of change by key policy makers on:

- State university entrance requirements in the arts
- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/ guidelines
- In-service staff development programs

There is no change in status or potential change in:

- State certification for arts specialist teachers

Planning Process 11 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	200	N/A	N/A
State-wide Planning Committee	56	N/A	N/A
Teacher Task Force	12	N/A	N/A
Arts Organization Task Force	21	N/A	N/A
Artist Task Force	6	N/A	N/A
Curriculum/Evaluation Task Force	8	N/A	N/A
Teacher Education Task Force	12	N/A	N/A
Public Information Task Force	8	N/A	N/A

* There is $50,000 in FY 91, 92 and 93 budget for AISBEG implementation, but as of this report it had not yet been approved.

FLORIDA

AISBEG Planning Grant: FY87: $20,000

Planning Process 11 months (cont.)

Committee Participation in Planning Process

N/A

Data Collection

The State Arts Agency collected information on a state-wide level from:

Arts administrators

183

171

IDADO

The Idaho Commission on the Arts received planning grants in FY 87 and FY 90. Its planning activities included surveying of school districts, arts organizations, and higher education, together with planning symposiums and hearings.

IDAHO

AISBEG Planning Grant: FY87 $7,500
FY88 $8,400
FY90 $12,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1	$197,600	$90,700	$18,000
YR2	$339,200	$143,830	$24,139
YR3	$665,400	$173,320	$40,000

Sources of Matching Funds *

Legislative Appropriation to SAA:	$34,057
Department of Education:	$1,500
Private Funder:	$18,999

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	1
P/T	1	1**

Prior to AISBEG, AiE Program Included

Artist residencies

Trends in State Arts Agency Appropriation: INCREASED 153%

*Totals of all grants.
**Paid intern

163

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
YR 1:	$345,000,000	N/A	N/A
YR 2:	$375,000,000	N/A	N/A
YR 3:	N/A	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- In-service staff development programs

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about a change in:

- State certification for arts specialist teachers

There is discussion of change by key policy makers on:

- Student achievement assessment and/or testing
- State-level curriculum requirements/ guidelines

There has been no change in status or potential change in status in:

- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Employment of arts specialists in grades K-12

Planning Process 48 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	300	N/A	Regular
State-wide Planning Committee	6	N/A	Occasional
Artist Task Force	10	2	Occasional
Curriculum Task Force	3		Occasional
Local Community Forum	200	N/A	Regular
Private Sector Funders Committee	12	N/A	N/A
Regional Planning Committee	30	4	N/A
Regional Art Force	12	2	Regular
Alliance of Arts Education	100	10	N/A
State-wide Conference	600	30	N/A

IDAHO

AISBEG Planning Grant: FY87: $7,500
FY88: $8,400
FY90: $12,000

Planning Process 48 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization

AISBEG Partnerships Developed

Local arts councils
Local arts organizations
Local artists
Parent-teacher organizations
In-school volunteer network

Data Collection

The Department of Education hired an outside consultant to collect information on a state-wide level from:

Principals, superintendents

175

ILLINOIS

The Illinois Arts Council, together with the Illinois State Board of Education and the Illinois Alliance for Arts Education received a planning grant in FY 87 (extended into FY 88), and a multiyear implementation grant in FY 89. Five pilot sites were selected during each of the two planning years, and received planning grants to develop arts programs. Analysis was done at the end of each year. Based on findings from the first pilot sites, the second year's pilot sites focused more extensively on long-range planning. The implementation project includes the establishment of a new granting program, ArtsResource, based on the pilots; the hiring of a staff to oversee the program; development of a resource center; assistance in planning and needs assessment to schools and districts. A steering committee, established during the planning phase, will continue to have oversight responsibility.

ILLINOIS

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $132,400
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$8,230,000	$441,270	$75,000
YR 2:	$8,270,000	$460,000	$75,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$10,300,000	$725,000	$131,500
YR 2:	$10,580,000	$995,500	$151,500
YR 3:	N/A	N/A	N/A

Sources of Matching Funds

Legislative Appropriation to SAA: $110,000

Legislative Appropriation to SAA: $355,500

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	2
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 14%

173

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$2,850,000,000	N/A	$20,000
YR 2:	$2,723,000,000	N/A	$20,000

IMPLEMENTATION GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$2,865,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0
Outside Contractors:		0

As a Result of AISBEG

A change has occurred in:

- Employment of arts specialists in grades K-12
- In-service staff development programs
- State-level curriculum requirements/guidelines

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:

- Student achievement assessment and/or testing

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers
- State university entrance requirements in the arts

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	150	15	Occasional
State-wide Planning Committee	7	N/A	Regular
Teacher Task Force	75*	7	Regular
Artist Task Force	5	N/A	Occasional
Curriculum Task Force	27	5	Regular
Model Sites Task Force	75*	N/A	Regular
Teacher Education Task Force	75*	N/A	Regular
Residencies Task Force	75*	N/A	Regular
Local Planning Committee	75*	N/A	Regular

*The same 75 people served as "Local Planning Committee," but covered all of these issues.

ILLINOIS

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $132,400
(multi-year application)

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
DOE staff
State-wide Arts Education Advocacy Organization

AISBEG Partnerships Developed

Local arts council
Local arts organizations
Local artists
Parent-teacher Organizations
School board
In-school volunteer network

Data Collection

The State Alliance for Arts Education collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents, artists, parents, and arts administrators

Implementation Process

Total No. of schools: 14
Total No. of classes: 350
Total No. of students: 5,712

Pilot Site

$ per student	# of students	Budget line item
$69	2,100	$145,000
$112.50	2,000	$225,000

The change was due to the Reform Act of 1985 that generated new dollars from ASBE, plus AISBEG and private matching monies.

Total schools participated: 3 Total classes participated: 20 Total students participated: 420

Grade levels covered in AISBEG pilot project: K,1,2,3,4,5

INDIANA

The Indiana Arts Commission, together with the Indiana Department of Education, received a planning grant in FY 87 to undertake extensive surveying and needs assessment analysis. The two agencies entered the project based on a formal policy of Interagency Cooperation that dates to 1970. Eight thousand needs assessment surveys were sent to educators, district administrators, local arts agencies, arts organizations, parent-teacher associations, legislators, and the Indiana Board of Education.

INDIANA

AISBEG Planning Grant: FY87 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,867,303	$986,646	$109,256

Sources of Matching Funds

Department of Education:	$15,000
Private Funder:	$10,738
In-kind support:	$31,905

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies

Trends in State Arts Agency Appropriation Level: Increased 5%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
N/A	N/A	N/A

DOE Leadership

N/A

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

There is discussion of change by key policy makers in:

- State certification for arts specialists teachers
- State university entrance requirements in the arts
- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/guidelines
- In-service staff development programs

Planning Process N/A

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	14-20	0	Regular
Arts Organization Task Forces	N/A	N/A	Regular

INDIANA

AISBEG Planning Grant: FY87: $20,000

Planning Process

Committee Participation in Planning Process

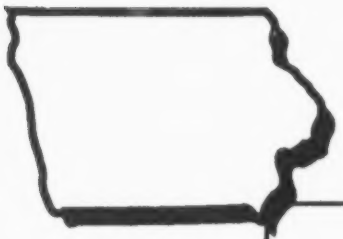
Teachers of the arts
Principals
Superintendents
Arts administrators
Department of education staff

Data Collection

Information was collected by the State Department of Education on a state-wide level from:

K-12 general classroom, teachers of the arts, principals

183



IOWA

The Iowa Arts Council, together with the Department of Education, received a planning grant in FY 88 followed by an implementation grant in FY 89. The planning process included a needs assessment and the development of position papers on issue areas identified through the assessment: the papers were used as the basis for "Convergence '89," a statewide conference. Following the development of the plan, the council and department created an on-going task force with oversight responsibility for the plan, and established seven planning teams under the task force umbrella. The plan calls for annual Convergence conferences; the development of a resource guide; a statewide computer network linking the Department of Education and the arts council as well as the state's education resource centers; tele-network conferencing to rural communities; and new written materials. In-service training workshops will be designed for teachers and school administrators, and curriculum guides will be printed and disseminated.

IOWA

AISBEG Planning Grant: FY88: $20,000
AISBEG Implementation Grant: FY89: $85,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$729,020	$93,510	$77,208

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$824,659	$176,988	$160,834
YR 2:	N/A	$279,722	$270,167

Sources of Matching Funds

Legislative Appropriation to SAA:	$23,749
Other Federal:	$14,307*
In-kind support:	$19,152**
Legislative Appropriation to SAA:	$160,068
Local School District:	$57,098
Conference Fees/Exhibitors:	$271,255
Department of Education:	$32,032
In-kind support:	$85,774

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	3
P/T	0	1
Outside contractors	0	1

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 13%

* NEA Basic State Grant Funds
** Department of Education

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$947,000,000	N/A	N/A

IMPLEMENTATION GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$1,023,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0
Outside Contractors:	0	2

As a Result of AISBEG

A change has occurred in:

- In-service staff development programs

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:

- State-level curriculum requirements/guidelines
- State-level graduation requirements in the arts

There is discussion of change by key policy makers on:

- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	78	5	Occasional
State-wide Planning Committee	8	N/A	Regular
Residencies Task Force	9	N/A	Occasional
Special Legislative Hearings			N/A
Iowa Alliance for Arts Education	24	N/A	Regular
Position paper writers	41	N/A	Occasional

IOWA

AISBEG Planning Grant: FY88: $20,000
AISBEG Implementation Grant: FY89: $85,000

Planning Process 12 months (cont.)

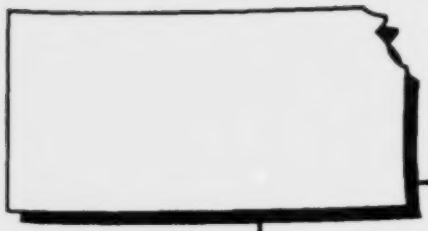
Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Education Advocacy Organization
AiE Advisory panel

Data Collection

The Department of Education collected information on a state-wide level from:

Principals, teacher of the arts



KANSAS

The Kansas Arts Commission received a planning grant in FY 88 for planning work undertaken cooperatively with the Kansas State Department of Education and the Art, Music Education and Music Therapy Department at the University of Kansas, and subsequently received a multi-year implementation grant in FY 89. A comprehensive needs assessment survey was distributed to all Kansas public school superintendents and an analysis report developed immediately prior to the planning phase. An in-depth study of four school districts was also conducted at the start of the planning work. Planning activities also included a survey of arts organization programming; the development of an art curriculum guide; the development of position papers; and a statewide planning conference. A statewide public awareness campaign, including videos and newsletters, is under way. Accessible Arts, Inc., a non-profit educational organization, has been contracted to product annual monographs on making arts education accessible to disabled children. Other activities include the development of a resource directory, in-service training, and school district planning grants. Starting in 1991, an administrators' seminar will be held for school district administrators.

KANSAS

AISBEG Planning Grant: FY88: $20,000
AISBEG Implementation Grant: FY89: $137,250
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,101,619	$465,017	$40,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,618,823	$697,920	$74,500
YR 2:	$1,719,246	$745,120*	$100,000*
YR 3:	$1,755,922	$721,920*	$100,000*

Sources of Matching Funds

Legislative Appropriation to SAA: $15,000
Department of Education: $5,000

Legislative Appropriation to SAA: $137,250

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	2**
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 71%

*estimates
** One staff position is full-time but not a state employee

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$828,000,000	N/A	$5,000

IMPLEMENTATION GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$914,000,000	N/A	N/A

DOE Leadership

State Board of Education: Elected

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	3
P/T	0	0
Outside Contractors	1	1

As a Result of AISBEG

A change has occurred in:

- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/guidelines
- In-service staff development programs

There is discussion of change by key policy makers on:

- State-level high school graduation requirements in the arts
- State university entrance requirements in the arts

There has been no change in status or potential change in:

- State certification for arts specialist teachers

Planning Process 9 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	150	2% total	Regular
State-wide Planning Committee	10		Regular
Teacher Task Force	10		Regular
Arts Organization Task Force	25		Occasional
Artist Task Force	20	N/A	Occasional
Curriculum Task Force	150	5	Regular
Evaluation Task Force	10		Regular
Model Sites Task Force	80	N/A	Regular
Teacher Education Task Force	30	N/A	Occasional
Residencies Task Force	15	N/A	Regular
Public Information Task Force	N/A	N/A	Advisory
Local Community Forum	10		Occasional
Local Planning Committee	125	N/A	Occasional
Private Sector Funders Committee	14		Advisory

193

KANSAS

AISBEG Planning Grant: FY88: $20,000
AISBEG Implementation Grant: FY89: $137,250
(multi-year application)

Planning Process 9 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel
School board presidents
Others

AISBEG Partnerships Developed

Local arts council
Local arts organizations
Parent-teacher organizations
School board
In-school volunteer network
Libraries

Data Collection

The State University collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents, artists, parents, and arts administrators

Implementation Process

305 districts

KENTUCKY

The Kentucky Arts Council, together with the Board of Education and the Kentucky Alliance for Arts Education, received a planning grant in FY 87 and a multiyear implementation grant in FY 88. Immediately preceding the planning phase, the Arts Council held regional hearings in conjunction with the development of its long-range plan, at which arts education was expressed as the top priority: an Arts Education Steering Committee was established as an outcome in 1987. During the planning phase, research was conducted concerning the status or arts education in the state, and a statewide Arts Education Forum was held. Seven arts education workshops, in locations throughout the state, were also held. In 1988, a Basic Arts Program Committee was formed to oversee the implementation plan. Implementation has included a comprehensive approach to in-service training designed cooperatively by the State Department of Education, Very Special Arts Kentucky, the Kentucky Humanities Council and the Arts Council; and the creation of a Basic Arts grants program for school districts. Other activities include retreats and mini-conferences.

KENTUCKY

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $150,000
(multi-year grant)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$2,031,700	$302,300	$55,255

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$2,368,000	$450,000	$94,050
YR 2:	$2,387,400	$582,690	$106,420
YR 3:	$3,302,200	$602,480	N/A

Sources of Matching Funds

Legislative Appropriation to SAA:	$6,925
Department of Education:	$28,330

Legislative Appropriation to SAA:	$71,010
Department of Education:	$30,500
Local School District:	$70,110
In-kind support:	$48,820

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	1	1
Outside Contractors	0	1*

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 19%

*Contract with State Alliance for Arts Education Coordination to manage AISBEG.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$1,249,000,000	N/A	$28,330

IMPLEMENTATION GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,565,000,000	N/A	$14,000
YR 2:	$1,594,000,000	N/A	$16,500

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	3	4
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- Employment of arts specialists in grades K-12

There is a discussion of change by key policy makers on:

- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Student achievement assessment and/or testing
- In-service staff development programs

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts

Planning Process 9 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Conference	51	4	Occasional
State-wide Planning Committee	22	N/A	Regular
Curriculum Task Force	6	N/A	Regular
Evaluation Task Force	5	1	Regular
Model Sites Task Force	5	N/A	Regular
Research Planning Committee	5	1	Regular

KENTUCKY

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $150,000
(Multi-year Grant)

Planning Process 9 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel

AISBEG Partnerships Developed

Local arts council
Local artists
Parent-teacher organizations
School board

Data Collection

The Department of Education collected information on a state-wide level from:

Teachers of the arts, arts specialists, secondary educators, superintendents

Implementation Process

Total No. of schools: 55
Total No. of classes: 1,000
Total No. of students: 25,000

LOUISIANA

The Division of the Arts and the State Department of Education received a planning grant in FY 88. The chief achievement of the planning process was the formulation of a written, multi-year plan with goals, objectives and action steps needed to make the arts basic to education. The Superintendent of the Department of Education appointed a statewide Superintendent's Task Force on Arts Education, which was responsible for the planning process.

*Louisiana received an Implementation Grant in FY 90, not included as a part of this study.

LOUISIANA

AISBEG Planning Grant: FY88 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$930,581	$759,420	$58,814

Sources of Matching Funds

Legislative Appropriation to SAA: $38,814

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model, demonstration, or pilot sites
Statewide conferences

Trends in State Arts Agency Appropriation Level: DECREASED 24%

21

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$1,342,000,000	N/A	N/A

DOE Leadership

State Board of Education: 8 Elected/ 3 Appointed by Governor
Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	3	3
P/T	1	1*
Outside Contractors	0	1

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines
- In-service staff development programs**

There is discussion of change by key policy makers on:

- State certification for arts specialist teachers

There has been no change in status or potential change in:

- State high school graduation requirements in the arts
- Student achievement assessment and/or testing

Planning Process 36 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia/ Conference	25-30	6	Occasional
State-wide Planning Committee	35	7	Regular

* 50% of F/T employee's time
** Beginning summer 1991

213

LOUISIANA

AISBEG Planning Grant: FY88: $20,000

Planning Process 36 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel
PTA president

Data Collection

The Department of Education collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents, parents of students and students

199

MAINE

The Maine Arts Commission received a planning grant in FY 87 and a multiyear implementation grant in FY 88, in partnership with the Department of Educational and Cultural Services, Division of Curriculum and Division of Assessment. The planning work involved the active participation of many organizations, including the state's professional arts education associations, the Maine Alliance for Arts Education, and the University of Maine. Planning included public meetings and conferences, assessment of needs and current status. Implementation has included a grants program to encourage collaborative projects between artists, cultural organizations and schools or districts; annual conferences; institutes and workshops in conjunction with the University of Maine; a resource center; a newsletter and annual series of white papers; and regular conferences.

MAINE

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $120,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$482,867	N/A	$83,000

IMPLEMENTATION GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$514,743	N/A	N/A

Sources of Matching Funds

Legislative Appropriation to SAA:	$10,000
Dept. of Education:	$32,000
Alliance for Arts Education:	$21,000
Legislative Appropriation to SAA:	N/A
Local School Districts:	N/A

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	0
P/T	1	2*

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model sites

Trends in State Arts Agency Appropriation: INCREASED 19%

* Job Share

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$407,000,000	N/A	$32,000

IMPLEMENTATION GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$471,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/guidelines
- In-service staff development programs

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	100	N/A	Occasional
State-wide Planning Committee	15	N/A	Regular

MAINE

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $120,000
(multi-year application)

Planning Process 12 months (cont.)

Committee Participation in Planning Process

Teachers of the arts
Artists
State-wide Arts Education Advocacy Organization
K-12 classroom teachers
State Arts Agency AIE staff
DOE staff
Arts administrators

Data Collection

Information was collected by the State Arts Agency on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents

AISBEG Partnerships Developed

Local arts organizations
Local artists
PTA
School boards
In-school volunteer networks
Libraries
Historical societies

MICHIGAN

The Michigan Arts Council created a consortium of five organizations -- the Council, The Michigan Alliance for Arts Education, the Concerned Citizens for the Arts, the Michigan Department of Education, and the Michigan Association of Community Arts Agencies -- to undertake a planning grant in FY 87, and to work cooperatively on an implementation grant received in FY 89. Planning work included a statewide survey, and a statewide conference called "Creating the Vision: A New Definition of Arts Education." Implementation includes a local-level leadership training and planning program, LLEAP (Local Leadership in Education in the Arts Program), scheduled to be implemented in five communities each year. Advocacy work is a priority, with a planned advertising and public relations campaign. Also planned are new standards for pre-service training, and summer institutes for K-6 generalists and arts specialists.

MICHIGAN

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $150,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
	$11,426,104	N/A	$75,100

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$12,426,006	$788,818	$178,520
YR 2:			$102,220*
YR 3:			$146,220*

Sources of Matching Funds

Legislative Appropriation to SAA: $32,650
In-kind support: $22,450

Legislative Appropriation to SAA: $96,960
Concerned Citizens for the Arts: $180,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	1
P/T	1	1**

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 9%

*estimates
**F/T staff person devotes 3/4 time to AiE. SAA Partnership with Alliance of Concerned Citizens funds another position.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$2,563,000,000	N/A	N/A

DOE Leadership

State Board of Education: Elected

Chief State School Officer: Appointed by State Board of Education

STAFFING:

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines
- In-service staff development programs (summer institute)

There is a discussion of change by key policy makers on:

- State certification for arts specialist teachers
- State university entrance requirements in the arts

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts

Too early in the grant period to measure:

- Employment of arts specialists in grades K-12

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	100	16	Occasional
State-wide Planning Committee	6	1	Regular
Teacher Task Force	15	1	Occasional
Evaluation Task Force	15	1	Regular
Residencies Task Force	15	1	N/A
Local Community Forum	45	7	Regular
Local Planning Committee	45	7	Regular

MICHIGAN

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $150,000
(multi-year application)

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State Agency board/commission members
DOE Staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory Panel

Data Collection

The Concerned Citizens for the Arts collected information on a state-wide level from:

Principals, general public

Partnerships Developed

Local arts councils
Local arts organizations
Local artists
In-school volunteer network
Parent/teacher organizations
School board
Libraries

MINNESOTA

The Minnesota State Arts Board received an AISBEG planning grant in FY 87, followed by an implementation grant in FY 88. The planning work was a continuation of work done by The Partners -- a formal coalition of the Arts Board, the Minnesota Alliance for Arts in Education, the Minnesota Department of Education, and the Minnesota High School and Resource Center for the Arts. Planning work included ongoing meetings of The Partners; ten "town meetings" with constituent groups around the state; increased communication through newsletters and summary papers presented at conferences and meetings; and evaluation of the programs then underway. In addition, a two-day invitational forum on arts education was held. Implementation has focused on the ACE program (Arts Curriculum Expertise), in which twenty school districts were selected through a competitive grants process to undertake curriculum development. In addition, one-week curriculum workshops have been offered, together with on-site technical assistance.

MINNESOTA

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $150,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$3,030,438	$198,642	$40,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$3,176,596	$201,686	$138,000
YR 2:	$4,207,918	$219,318	$138,000
YR 3:	N/A	N/A	$138,000**

Sources of Matching Funds

Legislative Appropriation to SAA:	N/A
Legislative Appropriation to SAA:	$81,000**
Dept. of Education:	$27,000**
Nine Regional Educational Cooperative Service Units:	$156,000**

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 15%

*From Interim Financial Report
**estimates

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,487,000,000	N/A	N/A

IMPLEMENTATION GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,517,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	2	2

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements /guidelines
- In-service staff development programs

There is a discussion of change by key policy makers on:

- Student achievement assessment and/or testing

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Employment of arts specialists in K-12

Planning Process 15 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	100	N/A	Occasional
State-wide Planning Committee	7	N/A	Regular
Local Community Forum	150	N/A	Occasional

MINNESOTA

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $150,000
(multi-year application)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Parents of students
Arts administrators
Elected officials
DOE staff
State-wide Arts Education Advocacy Organization

Data Collection

No data collection tools were used to gather planning research data

Implementation Process

Total No. of schools: 73
Total No. of classes: N/A
Total No. of students: 42,600

Pilot Site

	$ per student	# of students	Budget line item
Before AISBEG:	$24	1,445	$34,535
After AISBEG:	$26	1,493	$39,355

AISBEG Partnerships Developed

Local Arts Council

The reason for change in level of school district funding for arts education :

The change occurred because the music and visual arts departments were writing their curriculum and requested the additional support. Therefore, AISBEG played a role in the increase.

Total school participation: 3 Total class participation: 31 Total student participation: 965

Grade levels covered in AISBEG pilot project: K and 8

MISSISSIPPI

The Mississippi Arts Commission, in collaboration with the State Department of Education, received a planning grant in FY 90, to sponsor a statewide study of the current status of arts education. The study is intended as a foundation for a strategic plan, and is being carried out by a research coordinator jointly directed by the Arts Commission, the Department of Education, a jointly selected arts education consultant, and a steering committee of civic and business leaders, artists, arts educators, and administrators.

MISSISSIPPI

AISBEG Planning Grant: FY90 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$514,437	$198,320	$40,000

Sources of Matching Funds

Legislative Appropriation to SAA:	$5,000
Department of Education:	$5,000
Private Funders:	$10,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG	
F/T	1	1	
P/T	0	0	
Contractors	0	4	(For research)

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation Level: Increased 20%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
YR 1:	N/A	0*	$5,000**

DOE Leadership

State Board of Education: 5 Appointed by Governor/ 4 Appointed by Legislature

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	0
P/T	0	0
Outside Contractors:	1	0

As a Result of AISBEG

There has been no change in status or potential change in:

- State university entrance requirements in the arts
- Student achievement assessment and/or testing
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/ guidelines

Too early in the grant period to measure:

- In-service staff development programs

Planning Process 15 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	18	4	Occasional***

*Arts in Education program paid for at a local level, cannot measure

** Amount of AISBEG match

*** May change, only beginning of planning process

MISSISSIPPI

AISBEG Planning Grant: FY90: $20,000

Planning Process 15 months (cont.)

Committee Participation in Planning Process

Teachers of the arts
Artists
Superintendents
State agency board/commission members
Elected officials
Business community
State PTA president
State Department of Education Board
Institution of Higher Learning Board

Data Collection

State Arts Agency collaborated with the Department of Education and State University to collect information on a state-wide level from:

Teachers of the arts, principals, superintendents, arts administrators

213

MISSOURI

In response to the receipt of its first planning grant in FY 87, the Missouri Arts Council formed a 44-member Missouri Arts Education Task Force in conjunction with the Department of Elementary and Secondary Education. Two surveys were developed: one for school principals; another for cultural organizations. An interim report was printed and distributed which contained survey results, a report on exemplary arts education programs in the state, a review of recent research in the field, and the task force's recommendations for next steps. During the second planning grant, in FY 88, the task force met three times and agreed to explore three focused initiatives: advocacy, a statewide resource center, and higher education. The multiyear implementation project, started in FY 89, includes the establishment of a staffed Arts Education Task Force, which is responsible for implementing a community action program to make the arts basic to education in a few pilot sites across the state. An executive committee has been formed to oversee the task force office and its operations. In addition, two statewide committees -- on advocacy and higher education -- continue to meet.

MISSOURI

STATE ARTS AGENCY PROFILE

AISBEG Planning Grant: FY 87: $10,000
AISBEG Planning Grant: FY 88: $10,000
AISBEG Implementation Grant: FY 89: $130,000
(multi-year application)

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$4,193,966	$274,225	$20,000
YR 2:	$4,660,007	$293,358	$20,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$4,913,477	$270,460	$60,000
YR 2:	N/A	$226,200*	$187,500*
YR 3:			$287,500*

Sources of Matching Funds

Legislative Appropriation to SAA: $20,000

Legislative Appropriation to SAA: $137,500
(for Year One only)

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :		BEFORE AISBEG	AFTER AISBEG
	F/T	0	0
	P/T	1	1**
Outside Contractors:	F/T	2	5

Prior to AISBEG, AiE Program Included

Artist residencies

Trends in State Arts Agency Appropriation: INCREASED 15%

*estimates
**A percentage of a full-time staff position

215

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,579,000,000	N/A	N/A
YR 2:	$1,750,000,000	N/A	N/A

IMPLEMENTATION GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,889,000,000	N/A	N/A
YR 2:	N/A	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	1 (not AISBEG related)
P/T	0	0

As a Result of AISBEG

Too early in grant period to measure:

- State-level curriculum requirements/guidelines
- In-service staff development programs
- Student achievement assessment and/or testing
- State-level high school graduation requirements in the arts*
- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Employment of arts specialists in grades K-12

Planning Process 29 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	65	6	Regular

* dance and theater

MISSOURI

AISBEG Planning Grant: FY87: $10,000
AISBEG Planning Grant: FY88: $10,000
AISBEG Implementation Grant: FY89: $130,000
(multi-year application)

Planning Process 29 months (cont.)

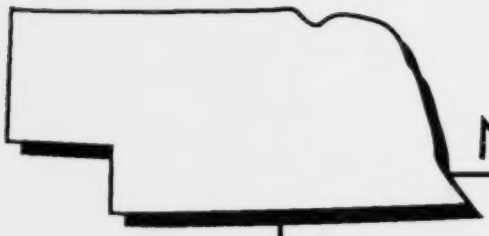
Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel
State Education Association

Data Collection

The State Arts Agency collected information on a state-wide level from:

Principals and arts administrators



NEBRASKA

The Nebraska Arts Council, in partnership with the Nebraska Department of Education and the Nebraska Alliance for Arts Education, received a planning grant in FY 87 and a multiyear implementation grant in FY 89. They preceded the planning year by developing a joint planning committee, which oversaw the project, and appointing a statewide advisory committee, which subsequently became a permanent advisory organization. A statewide conference was held to kick off the planning, and was followed by a statewide survey of schools and arts organizations. Ten regional planning meetings were held, followed by the development of a working paper and a public policy forum. Parallel to this, the Department of Education, in connection with the Nebraska Art Teachers Association, developed a Getty Center for Education in the Arts summer institute. Implementation work included providing matching funds to 23 local school districts to develop and implement written, sequential discipline-based visual art education curriculum, to be followed by curriculum development in performance and literary arts; support for the summer institute, additional research and technical assistance to arts and education organizations; and advocacy.

NEBRASKA

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $90,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$583,280	$515,000	$40,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$608,323	$553,843	$19,625
YR 2:	$893,179	$734,953	$88,125

Sources of Matching Funds

Department of Education:	$1,000
Trust Fund for AiE under auspices of the State Arts Agency:	$19,000
In-kind support:	$11,000
Legislative Appropriation to SAA:	$90,000
Private Funder:	$30,420
Local School District:	$183,245
Alliance for Arts Education:	$15,000

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	2*
P/T	2	2

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 59%

* Staff position was added via Getty Program. The person works in school districts and devotes time to AISBEG and SAA AiE Program.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$189,000,000	N/A	N/A

IMPLEMENTATION GRANT

	State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
YR 1:	$192,000,000	N/A	N/A
YR 2:	N/A	N/A	N/A

DOE Leadership

State Board of Education: Elected
Chief State School Officer: Appointed

STAFFING: New Staff hired to carry out AISBEG objective: YES

No. of Positions :*	BEFORE AISBEG	AFTER AISBEG
F/T	N/A	N/A
P/T	N/A	N/A

As a Result of AISBEG

A change has occurred in:

- In-service development programs

There is discussion of change by key policy makers on:

- Employment of arts specialists in grades K-12**
- Student achievement assessment and/or testing

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers
- State university entrance requirements in the arts
- State-level curriculum requirements/guidelines

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	125	N/A	Occasional
State-wide Planning Committee	6	N/A	Advisory
General Committee	30	N/A	Regular

*One staff person added via Getty Grant, but is not a DOE employee.
DOE/Art Teachers Association created a consortium and consortium got grant dollars.
** No formal state policy, but some local sites have them in place.

NEBRASKA

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY89: $90,000
(multi-year application)

Planning Process 12 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Arts administrators
State agency board/commission members
DOE staff
State-wide Arts Education Advocacy Organization
Curriculum Association
State Legislature staff

AISBEG Partnerships Developed

Local arts organizations
Parent-teacher organizations
College/Universities
Museum educators
Local arts council

Data Collection

An outside contractor collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, principals, superintendents, arts organizations

257

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NEW HAMPSHIRE

The New Hampshire State Council on the Arts, together with the State Department of Education, received a planning grant in FY 89 to undertake nine field surveys of specific target groups, to gather baseline information on arts education in the state and to lead the development of planning recommendations. A steering committee was established. In addition, Department of Education roles, procedures, minimum standards and programs were reviewed to identify potential opportunities for progress. Statewide meetings are planned to present the survey results, a plan, and recommendations.

NEW HAMPSHIRE

AISBEG Planning Grant: FY89 $19,500

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$465,376	$127,200	$61,900

Sources of Matching Funds *

Legislative Appropriation to SAA:	$10,650
Dept. of Education:	$2,500
Private Funder:	$3,000*
In-kind support via Regional Alliance for Arts Education	$2,500

State Arts Agency Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	0
P/T	0	2**

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Teacher/artists curriculum collaboration

Trends in State Arts Agency Appropriation Level: INCREASED 38%

*Projected
**Two staff members are currently managing AiE job responsibilities in addition to other responsibilities. State anticipates hiring a new F/T person, in effect maintaining the same level of AiE staffing before and after AISBEG.

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$58,000,000	N/A	$2,500

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about a change in:

- In-service staff development programs

There is discussion of change by key policy makers on:

- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/guidelines

Too early in the grant period to measure:

- Student achievement assessment and/or testing

Planning Process 22 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	40	N/A	All committees
Teacher Task Force	6	N/A	met occasionally
Arts Organization Task Force	4	N/A	
Artist Task Force	4	N/A	
Curriculum Task Force	N/A	N/A	
Teacher Education Task Force	4	N/A	
Public Information Task Force	6	N/A	
Local/Community Forums	20	N/A	
Private Sector Funders Committee	4	N/A	

NEW HAMPSHIRE

AISBEG Planning Grant: FY89: $19,500

Planning Process 22 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
Department of Education staff

Data Collection

An educational consultant collected information on a statewide level from:

Teachers of the arts, principals, superintendents, and school board

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NEW JERSEY

The New Jersey State Council on the Arts, in collaboration with the Literacy in the Arts Task Force, and the Alliance for Arts Education/New Jersey, received a planning grant in FY 87 followed by a multiyear implementation grant in FY 89. The planning process began with a survey of school administrators and educators, and included the development of an Arts Education Information Handbook, as well as a series of workshops in long-range planning to make the arts basic for professional arts educators and arts providers. Task force hearings were held throughout the state. Advocacy was identified as the primary priority, and the implementation work was designed as a multifaceted advocacy campaign to include publications, advertising campaigns, the development of television documentary and video presentations, books, etc.

NEW JERSEY

AISBEG Planning Grant: FY87: $19,225
AISBEG Implementation Grant: FY89: $40,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$20,671,000	$252,692	$128,450*
YR 2:	$23,277,000	$262,658	

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$20,292,000	$288,450	$171,000*
YR 2:	$12,230,000	$317,700	

Sources of Matching Funds

Legislative Appropriation to SAA: $24,225
Legislated to DOE: $60,000
Private Funder: $25,000

In-kind support: $30,000

Legislative Appropriation to SAA: $141,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	2**
P/T	0	0

Prior to AISBEG, AiE Program Included

Curriculum based programs
Artist residencies
Special projects
Model, demonstration, or pilot site

Trends in State Arts Agency Appropriation: INCREASED 69%

*Total for two years, originally intended as one-year grant

** After AISBEG there was a hiring freeze at Agency. Alliance for Arts Education hired project director for AISBEG

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
YR 1:	$2,892,000,000	N/A	$85,000
YR 2:	N/A	N/A	$85,000

IMPLEMENTATION GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
N/A	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	4	4
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines
- In-service staff development programs
- State-level curriculum requirements/guidelines

There has been no change in status or potential change in:

- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers
- State university entrance requirements in the arts

Too early in the grant period to measure:

- Employment of arts specialists in grades K-12
- Student achievement assessment and/or testing

Planning Process 18 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	25	4	Regular
Arts Education Planning Committee	5	2	Regular
Curriculum Task Force	5	2	Regular
Evaluation Task Force	5	2	Regular
Special Legislative Hearing	300	N/A	N/A

NEW JERSEY

AISBEG Planning Grant: FY87: $19,225
AISBEG Implementation Grant: FY89: $40,000
(multi-year application)

Planning Process 18 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory Panel

Data Collection

The State Arts Agency and the Department of Education collected
information on a state-wide level from:

K-12 general classroom, teachers of the arts, artists, superintendents, principals, parents, arts administrators

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NEW YORK

The New York State Council on the Arts, together with the State Education Department, received planning grants in FY 87 and FY 88, and began implementation in FY 89. The planning process included extensive data collection and surveying; workshops, seminars, state and regional conferences; and close collaboration with many groups including the Alliance of New York State Arts Councils, the New York State Art Teachers Association, and the New York Foundation on the Arts. Reviews were conducted of local programs, and 31 schools were identified as leaders in arts in education. The implementation consists of three models/approaches: a student testing and evaluation project undertaken by Bard College; teacher training and collaboration between teachers/schools and artists around topics of contemporary American culture in four Bronx alternative high schools; and a rural collaboration model involving teacher training and collaboration between local cultural organizations and the Moriah Central School in upstate Essex County.

* New York received an Implementation Grant in FY 90, not included as a part of this study.

NEW YORK

STATE ARTS AGENCY PROFILE

AISBEG Planning Grant: FY87: $20,000
AISBEG Planning Grant: FY88: $12,000
AISBEG Implementation Grant: FY89: $100,000
(multi-year application)

Budgets During Grant Period

PLANNING GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$48,800,000	$2,900,000	$63,299
YR 2:	$51,425,000	$3,050,000	$29,039

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$54,500,000	$3,175,000	$108,000
YR 2:	$46,701,400	$2,950,000	$108,000

Sources of Matching Funds

	Year 1	Year 2
Legislative Appropriation to SAA:	$21,874	$14,039
Other state appropriation:	$5,000	$2,000
Private Funder:	$15,600	
In-kind:	$1,000	

State Appropriation to SAA:	$102,000
Private Funder:	$14,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	4	4
P/T	1	0

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 15%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

	State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
YR 1:	$5,581,000,000	N/A	N/A
YR 2:	$6,168,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Legislature

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	5	5*
P/T	0	0

As a Result of AISBEG

There has been no change in status or potential change in:

- State-level curriculum requirements/guidelines
- In-service staff development programs
- Student achievement assessment and/or testing
- State-level high school graduation requirements in the arts**
- State certification for arts specialist teachers**
- State university entrance requirements in the arts
- Employment of arts specialists in grades K-12

Planning Process: 18 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
Arts Organization Task Force	40	10	Regular
Teacher Education Task Force	20	5	Advisory
Model Sites Task Force	N/A	N/A	Regular
Local/Community Forum	80	30	Regular
Local Planning Committee	40	15	Regular

* These figures represent administrators in bureau of arts and music -- not teachers

** Changed prior to AISBEG

NEW YORK

AISBEG Planning Grant: FY87: $20,000
AISBEG Planning Grant: FY88: $12,000
AISBEG Implementation Grant: FY89: $100,000

Planning Process 18 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
DOE staff
State-wide Arts Advocacy Organization
AiE Advisory panel

Partnerships Developed

Local arts council
Local arts organizations
School board

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, artists, superintendents, arts administrators

Implementation Process

Total No. of schools: 7
Total No. of classes: 17
Total No. of students: 500

Pilot Site

	$ per student	# of students	Budget line item
Before AISBEG:	$105	400	N/A
After AISBEG:	$125	500	N/A

Grade levels covered by pilot site: Pre-K, K, 1,2,3,4,5,6, 9, 10,11,12

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NORTH CAROLINA

The North Carolina Arts Council received a planning grant in FY 88 in coordination with the Department of Public Instruction. The planning work has consisted of formalizing the partnership of the council and the department in overseeing the state's Basic Education Program, approved in 1984. In addition, three model sites, in diverse communities, were selected for research and planning intended to extend over a three-year period. Evaluation is to be done in partnership with the state's local arts agencies.

NORTH CAROLINA

AISBEG Planning Grant: FY88 $15,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$4,505,493	$217,211	$65,541

Sources of Matching Funds

Other State Appropriation: $2,000
Local School Districts: $48,541

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 26%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$2,648,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	8	8
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- Employment of arts specialist in grades K-12
- In-service staff development programs

There is discussion of change by key policy makers on:

- State-level high school graduation requirements in the arts
- State university entrance requirements in the arts

Planning Process 15 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	60	10	Regular
Model Sites Task Force	10	2	Occasional

NORTH CAROLINA

AISBEG Planning Grant: FY88: $15,000

Planning Process 15 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
DOE Staff
State-wide Arts Advocacy Organization
AiE Advisory panel
School board presidents
Others

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, arts administrators

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OHIO

The Ohio Arts Council received a planning grant in FY 88, in conjunction with the Ohio Department of Education and the Ohio Alliance for Arts Education. The planning work included statewide public opinion surveying and assessment, and the identification of model sites for local community-based planning. A report, A Vision for Arts Education in Ohio, was developed based on the assessment and opinion studies. Six communities served as pilots, developing collaborative community and school-based or district-based plans in collaboration with local arts organizations and councils. A statewide meeting was convened for arts organizations and agencies.

OHIO

AISBEG Planning Grant: FY 88 $20,000
AISBEG Implementation Grant: FY 90 $150,000*

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$9,591,028	$900,800	$60,000

Sources of Matching Funds

State Appropriation to SAA:	$25,000
Local Sites:	$10,000
Department of Education:	$5,000

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	4	5
P/T	2	2

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 10%

* Not included in this study

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$3,890,000,000	N/A	$5,000

DOE Leadership

State Board of Education: Elected
Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions : F/T	BEFORE AISBEG	AFTER AISBEG
	4	4

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:

- State-level high school graduation requirements in the arts

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	29	N/A	Regular
Local Planning Task Forces	250	N/A	Regular

OHIO

AISBEG Planning Grant: FY88: $20,000
AISBEG Implementation Grant: FY90: $150,000*

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Parents
Arts administrators
State Arts Agency board members
State Arts Agency AiE staff
State Department of Education staff
State Arts Advocacy Organizations
State Arts Education Advisory Organizations
AiE Advisory Panel
Department of Education staff

Data Collection

Information was collected by the State Alliance and local planning groups from:

Alliance survey: general public
Local planning groups survey: parents, teachers, artists, arts administrators

AISBEG Partnerships Developed

Local arts councils
Local arts organizations
Local artists
PTA
School boards
Libraries

*not included in this study

OKLAHOMA

The State Arts Council of Oklahoma, the State Department of Education and the Oklahoma Alliance for Arts Education collaborated on a planning grant received in FY 87. The principal objective was to conduct a statewide needs assessment, which was implemented by the Bureau of Government Research at the University of Oklahoma. A status report was developed based on the findings. The second major objective was to refine expected learned outcomes and competency requirements in the arts for students at all levels of instruction; a curriculum guide for the arts was published by the State Department of Education.

OKLAHOMA

AISBEG Planning Grant: FY87 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,535,253	$628,273	$40,000

Sources of Matching Funds

Legislative appropriation to SAA:	$17,000
Alliance for Arts Education:	$3,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies

Trends in State Arts Agency Appropriation: INCREASED 73%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,085,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	4	1
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- State-level curriculum requirements/guidelines
- In-service staff development programs

There is discussion of change by key policy makers on:

- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers
- State university entrance requirements in the arts
- Employment of arts specialists in grades K-12

Planning Process 36 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	34	6	Regular
Regional Community Forums	N/A	N/A	Ocasional

OKLAHOMA

AISBEG Planning Grant: FY87: $20,000

Planning Process 36 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
DOE staff
State-wide Arts Education Advocacy Organization
AiE advisory panel

Data Collection

The State Arts Agency collected information on a state-wide level from:

Principals, superintendents

SOUTH CAROLINA

The South Carolina Arts Commission received a planning grant in FY 87, and an implementation grant in FY 88 in cooperation with the Department of Education. The commission organized a statewide steering committee, made up of a coalition of 56 arts education leaders at state and local levels. The committee divided into four subcommittees to conduct assessment: curriculum content and instruction; teacher preparation and certification; the arts in the school day; and resources. The approved subcommittee recommendations were incorporated into a final list of thirteen recommendations which are the basis of the ABC (Arts in Basic Curriculum) Plan. In addition to its work in plan development, the steering committee also served as the focus for a broad advocacy coalition of arts education reform. Administration of the ABC Project was contracted to faculty at Winthrop College.

The ABC Steering Committee has continued to serve as a leadership coalition throughout implementation. The commission contracted with the South Carolina Arts Alliance to develop a statewide ABC Advocacy Network, which has focused on advocacy at the state level. Eleven ABC Model Sites were funded in 1989-90, and eight were given renewed funding the following year. In addition, in 1989-90, 56 pilot projects were funded through Target 2000 arts education appropriations administered by the Department of Education, and 109 projects in 1990-91. Furman University was awarded a grant to design and implement an Arts Education Leadership Institute for teachers and administrators, scheduled for the summer of 1991.

SOUTH CAROLINA

STATE ARTS AGENCY PROFILE

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $100,000
(multi-year application)

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$2,771,838	$534,048	$40,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$2,800,713	$962,770	$100,000
YR 2:	$3,118,702	$1,105,450	$150,000
YR 3:		$1,336,870	$200,000

Sources of Matching Funds

PLANNING GRANT

Legislative Appropriation to SAA:	$20,000

IMPLEMENTATION GRANT

Legislative Appropriation to SAA:	$300,000
Department of Education:	$20,000
Local school district:	$132,250

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 12%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,157,000,000	N/A	N/A

IMPLEMENTATION GRANT

	State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
YR 1:	$1,205,000,000	N/A	$360,000
YR 2:	N/A	N/A	$1,160,000*

DOE Leadership

State Board of Education: Appointed by Legislature
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	2

As a Result of AISBEG

A change has occurred in:
- In-service staff development programs

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:
- Student achievement assessment and/or testing

There is discussion of change by key policy makers on:
- State-level high school graduation requirements in the arts
- State certification for arts specialist teachers**
- Employment of arts specialists in grades K-12

There has been no change in status or potential change in:
- State university entrance requirements in the arts

Planning Process 18 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	56	5	Regular
Curriculum Task Force	N/A	N/A	Regular
Teacher Education Task Force	N/A	N/A	Regular
Public Information Task Force	N/A	N/A	Regular

*Includes Target 2000 grants -- AISBEG combined with program

** Dance & Drama

SOUTH CAROLINA

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $100,000
(multi-year application)

Planning Process 24 months (cont.)

Committee Participation in Planning Process

Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organizations
State-wide Arts Ed. Advocacy Organizations
Students

Data Collection

No data collection tools were used to gather planning research data

SOUTH DAKOTA

The South Dakota Arts Council, a division of the state's Department of Education and Cultural Affairs, received a planning grant in FY 89 to assess the arts courses offered and the number of arts educators working throughout the state; develop a pilot program; review and make recommendations concerning the state's Fine Arts Curriculum Guide; and design teacher workshops to provide in-depth training related to the pilot program. A task force of 15 was assembled to conduct the assessment and to oversee planning undertaken by the pilot sites. Planning sessions were held around the state, one in conjunction with the Dakota Centennial Arts Congress.

* South Dakota received an Implementation Grant in FY 90, not included as a part of this study.

SOUTH DAKOTA

STATE ARTS AGENCY PROFILE

AISBEG Planning Grant: FY89 $10,000

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$338,411	N/A	$20,000

Sources of Matching Funds

Legislative Appropriation to SAA: $5,000
Division of Education: $5,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1*
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 18%

*AiE Coordinator works F/T, but 80% of time is spent on Arts in Education
Bookkeeper F/T, but 10% of time is spent on Arts Education
Education staff F/T, but 10% of time is spent on Arts Education

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
N/A	N/A	$5,000

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

A change has occurred in:

- In-service staff development programs

There has been no change in status or potential change in status in:

- State certification for arts specialist teachers
- State university entrance requirements in the arts
- State-level high school graduation requirements in the arts

Too early in the grant period to measure:

- Employment of arts specialists in grades K-12
- State-level curriculum requirements/ guidelines
- Student achievement assessment and/or testing

Planning Process 9 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	18	2	Regular
State-wide Planning Committee	N/A	N/A	Regular

SOUTH DAKOTA

AISBEG Planning Grant: FY89: $10,000

Planning Process 12 months (cont.)

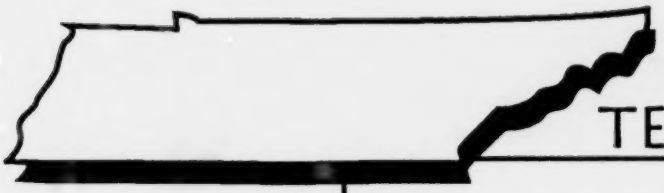
Committee Participation in Planning Process

Teachers of the arts
Artists
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel
Directors of secondary education

Data Collection

The State Arts Agency collected information on a state-wide level from:

Teachers of the arts, superintendents



TENNESSEE

The Tennessee Arts Commission received a planning grant in FY 87 and a multiyear implementation grant in FY 88, in collaboration with the State Department of Education. Immediately prior to the planning work, a needs assessment was sent to all the elementary schools, and a team of consulting teachers traveled to 85 percent of the schools. The planning work included the creation of an advisory committee; the development of curriculum frameworks; the development of a strong Tennessee Arts Education Association; and the development of a Tennessee Alliance for Arts Education. In addition, three regional conferences on arts in education were held. Implementation included the establishment of an ongoing oversight group; identification of model school sites; in-service training; a newsletter; the development of an evaluation approach and evaluation research; and advocacy for teacher certification.

TENNESSEE

AISBEG Planning Grant: FY87: $12,500
AISBEG Implementation Grant: FY88: $109,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$3,464,900	$289,600	$25,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$3,622,470	$426,160	$58,000
YR. 2:	$4,476,750	$402,000	$80,000
YR: 3:	$5,408,220	$370,000	$80,000

Sources of Matching Funds

Legislative Appropriation to SAA: $12,500

Legislative Appropriation to SAA: $109,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0
Outside Contractors	0	3

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 153%

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DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,173,000,000	N/A	$4,000

IMPLEMENTATION GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,212,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	8	6
P/T	0	0
Outside Contractors:	0	0

As a Result of AISBEG

A change has occurred in:

- State licensure for arts specialist teachers
- State university entrance requirements in the arts
- State-level curriculum requirements/guidelines
- In-service staff development programs

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about change in:

- Employment of arts specialists in grades K-12

There is discussion of change by key policy makers on:

- State-level high school graduation requirements in the arts
- Student achievement assessment and/or testing

Planning Process 15 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	180	35	Occasional
State-wide Planning Committee	25	3	Regular
Arts Organization Task Force	30	3	Occasional
Curriculum Task Force (teachers)	20	0	Regular
Evaluation Task Force	10	0	Occasional
Model Sites Task Force	6	0	Regular
Public Information Task Force	3	0	Occasional
Local Planning Committee	60	10	Regular

TENNESSEE

AISBEG Planning Grant: FY87: $12,500
AISBEG Implementation Grant: FY88: $109,000
(multi-year application)

Planning Process 15 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State Agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advovacy Organization
AiE Advisory panel
Supervisors of instruction (system)

Data Collection

The Department of Education collected information on a state-wide level from:

Principals, supervisors of instruction (K-8)

Partnerships Developed

Local arts councils
Local arts organizations
Local artists
In-school volunteer network

TEXAS

The Texas Commission on the Arts received a one-year implementation grant in FY 88 to support the four components of its Arts Education Initiative. These are: direct funding to the Texas Education Agency for its Staff Development Project, an in-service training program for teacher trainer/facilitators in the visual arts; continuation of artists residencies in schools throughout Texas; assistance in the implementation of the Creative Drama Network, an in-service training program in creative dramatics which was a collaboration between the TEA and the Texas Educational Network; and a research and development program which employed three artists to develop a model process for providing training for students and teachers through the use of professional artists, to assist schools in complying with the state curriculum mandate to incorporate the essential elements of the fine arts into the basic curriculum.

TEXAS

AISBEG Implementation Grant: FY88 $20,000
(single year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$3,309,657	$111,004	$91,000

Sources of Matching Funds

Other State Appropriation:	$66,000
Local School Districts:	$25,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 11%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$5,253,000,000	N/A	$25,000

DOE Leadership

State Board of Education: Elected
Chief State School Officer: Appointed by Governor

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	3	3
P/T	0	0
Outside Contractors:	0	

As a Result of AISBEG

A change has occurred in:

- State certification for arts specialist teachers
- State-level high school graduation requirements in the arts
- State-level curriculum requirements/guidelines
- In-service staff development programs

There has been no change in status or potential change in status in:

- State university entrance requirements in the arts
- Student achievement assessment and/or testing*

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	65	6	Regular

* change has occurred in this area at the local level

TEXAS

AISBEG Implementation Grant: FY88: $20,000

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, artists, principals, superintendents, parents, arts administrators

AISBEG Partnerships Developed

Local arts councils
Local arts organizations
Local artists
In-school volunteer network
Parent-teacher organizations
School board
Libraries

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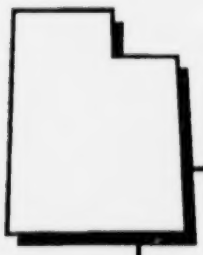

UTAH

The Utah Arts Council received a planning grant in FY 87 for planning work undertaken together with the State Office of Education. Activities included the convening of an advisory board; reviews of existing AiE State Plans; presentations at state meetings; and the development and dissemination of school questionnaires.

UTAH

AISBEG Planning Grant: FY87 $10,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,626,000	$299,130	$20,000

Sources of Matching Funds

Legislative Appropriation to SAA:	$7,000
Department of Education:	$3,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: DECREASED 1%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AiE Program Budget	AISBEG Project Budget
$653,000,000	N/A	N/A

DOE Leadership

State Board of Education: Elected

Chief State School Officer: Appointed by the State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	2	2
P/T	2	2

As a Result of AISBEG

There has been no change in status or potential change in:

- State certification for arts specialist teachers
- Employment of arts specialists in grades K-12
- In-service staff development program
- Student achievement assessment and/or testing
- State-level curriculum requirements/guidelines
- State-level high school graduation requirements in the arts
- State university entrance requirements in the arts

Planning Process 45 nmonths

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	120	5	Occasional
State-wide Planning Committee	15	1	Regular
Artist Organization Task Force	15	0	Regular
Model Sites Task Force	15	0	Occasional
Residencies Task Force	10	0	Occasional
Local Planning Committee	90	N/A	Regular

UTAH

AISBEG Planning Grant: FY87: $10,000

Planning Process 45 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
DOE Staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization
AiE Advisory panel

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, arts administrators, artists, principals, superintendents, parents of students

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VERMONT

The Vermont Council on the Arts, together with the Department of Education, received a planning grant in FY 88. Planning work included a study of existing school arts programs, and a special focus on issues facing rural schools in their development of arts education programs. Planning has also been focused on three model schools that will serve as "mentor" sites to other schools and educators throughout the state.

* Vermont received an Implementation Grant in FY 90, not included as a part of this study.

VERMONT

AISBEG Planning Grant: FY88 $15,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$350,000	$223,527	$31,150

Sources of Matching Funds

State Appropriation to SAA:	$12,000
Department of Education:	$4,150
In-Kind:	$7,875

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Special projects

Trends in State Arts Agency Appropriation: INCREASED 72%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$179,000,000	$12,000	$4,150

DOE Leadership

State Board of Education: Appointed by Governor

Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	0
P/T	1*	1

As a Result of AISBEG

A change has occurred in:

- Employment of arts specialist in grades K-12
- In-service staff development programs

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
Local Planning Committee	32	N/A	Regular
Model sites	8	N/A	Occasional

* 50% time of a full-time staff position

VERMONT

AISBEG Planning Grant: FY88: $15,000

Planning Process 12 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff

Data Collection

No outside research was conducted

AISBEG Partnerships Developed

Artists
PTA
School Board
Libraries
In-school volunteer network

WASHINGTON

The Washington State Arts Commission received a planning grant in FY 90 to undertake a planning process in partnership with the Superintendent of Public Instruction and the Washington Alliance for Arts Education. Together, the three agencies created an Arts in Education Planning Task Force; five regional meetings were held; and national and local trends in arts in education were reviewed.

WASHINGTON

AISBEG Planning Grant: FY90 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$4,900,521	$1,013,000	$421,000

Sources of Matching Funds

Legislative Appropriation to SAA:	$7,000
Department of Education:	$5,000
In-kind support:	$8,000

Staffing

New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	4	4
P/T	0	0

Prior to AISBEG, AiE Program Included

Artist residencies
Model, demonstration, or pilot sites
Cultural Enrichment Program

Trends in State Arts Agency Appropriation: INCREASED 3%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
N/A	N/A	$5,000

DOE Leadership

State Board of Education: Elected by local school boards
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

Too early to measure change indicators.

Planning Process 12 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	N/A	N/A	N/A
State-wide Planning Committee	12	3	Regular
Advisory Council	16	N/A	N/A

345

WASHINGTON

AISBEG Planning Grant: FY90: $20,000

Planning Process 12 months (cont.)

Committee Participation in Planning Process

Teachers of the arts
Artists
Parents of students
Arts administrators
Stat-wide Arts Education Advocacy Organization
Local arts agency
Arts institutions
Curriculum consultant
Radio station manager
DOE/ Alliance

Data Collection

No surveys or other data collection tools were used to gather data

275

WEST VIRGINIA

The West Virginia Department of Culture and History received a planning grant in FY 88 for work undertaken together with the Department of Education. The planning work focused on research and information sharing. A steering committee was assembled and a project coordinator was hired to oversee the planning work. The steering committee established several study groups to report on the usage of arts curricula in the state's county school systems, including analysis on course offerings, numbers and qualifications of arts specialists, and arts teacher/pupil ratios. In addition, it planned for a recognition program for exemplary arts programs, and studied how technology could be most effectively used for in-service training and instructional programs.

WEST VIRGINIA

STATE ARTS AGENCY PROFILE

AISBEG Planning Grant: FY88 $20,000

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,782,910	$315,000	$45,000

Sources of Matching Funds

Legislative Appropriation to SAA: $25,000

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0
Outside Contractor	0	1

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: DECREASED 16%

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$771,000,000	N/A	N/A

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Appointed by State Board of Education

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

There is an actual policy statement, legislative bill, or other procedural matter pending consideration or approval that will bring about a change in:

- State-level curriculum requirements/guidelines

There has been no change in status or potential change in:

- State certification for arts specialist teachers

There is discussion of change by key policy makers on:

- Employment of arts specialists in grades K-12
- In-service staff development programs
- Student achievement assessment and/or testing
- State-level high school graduation requirements in the arts
- State university entrance requirements in the arts

Planning Process 45 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Committee	11	1	Regular
Artist Organization Task Force	12	0	Occasional
Artist Task Force	5		Advisory
Teacher Education Task Force	8		Advisory
Residency Task Force	11		Advisory

WEST VIRGINIA

AISBEG Planning Grant: FY88: $20,000

Planning Process 45 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
DOE Staff

Data Collection

The State Arts Agency collected information on a state-wide level from:

K-12 general classroom, teachers of the arts, arts administrators, principals, superintendents, parents of students

WISCONSIN

The Wisconsin Arts Board, together with the Department of Public Instruction and the Wisconsin Alliance for Arts Education, received a planning grant in FY 87 and an implementation grant in FY 88. These agencies developed a steering committee, several advisory councils and task forces, as well as local planning committees. Other agencies including the Wisconsin Library Association and the state's cooperative education service agencies were also brought into the planning process as active participants. A statewide process of assessment and resource identification was undertaken. Criteria were established for identifying and recognizing Centers of Excellence in the Arts. Implementation is focused on resource and program development, including a restructuring of residencies to effectively assist teachers in meeting curriculum requirements; training of artists and arts educators so that they can more effectively work in partnership; as well as educating local community arts agencies and school districts as to the importance of arts as basic; and a multi-part advocacy campaign.

WISCONSIN

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $80,000
(multi-year application)

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

PLANNING GRANT

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$1,151,500	N/A	$40,000

IMPLEMENTATION GRANT

	Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
YR 1:	$1,148,600	N/A*	$160,000**
YR 2:	$1,276,000	N/A*	

Sources of Matching Funds

PLANNING GRANT

Legislative Appropriation to SAA:	$10,000
Department of Public Instruction:	$10,000

IMPLEMENTATION GRANT

Legislative Appropriation to SAA:	$14,500
Department of Public Instruction:	$21,500
Alliance for Arts Education:	$44,000

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	2
P/T	1***	2****

Prior to AISBEG, AiE Program Included

Artist residencies

Trends in State Arts Agency Appropriation: INCREASED 64%

*N/A Change of staff, no figures available
**Total for all three years
***Paid intern
****Includes paid intern, and 1,040 hours of staff time via Alliance for Arts Education

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,566,000,000	N/A	$10,000

IMPLEMENTATION GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$1,797,000,000	N/A	$21,500*

DOE Leadership

State School Board: None
Chief State School Officer: Elected

STAFFING: New Staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
	N/A	N/A

As a Result of AISBEG

A change has occurred in:

- In-service staff development programs

There is discussion of change by key policy makers on:

- State-level high school graduation requirements in the arts
- State university entrance requirements in the arts
- Student achievement assessment and/or testing

There has been no change in status or potential change in:

- State certification for arts specialist teachers
- Employment of arts specialists in grades K-12
- State-level curriculum requirements/ guidelines

Planning Process 6 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	75 total: breakdown unavailable		Occasional
State-wide Planning Committee			Regular
Artist Task Force			Regular
Curriculum Task Force			Regular
Evaluation Task Force			Regular
Model Sites Task Force			Regular
Teacher Education Task Force			Regular
Residencies Task Force			Regular
Public Information Task Force			Regular

* Does not include staff time and printing

WISCONSIN

AISBEG Planning Grant: FY87: $20,000
AISBEG Implementation Grant: FY88: $80,000
(Multi-year Grant)

Planning Process 6 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
DOE Staff
State-wide Arts Advocacy Organization
AiE Advisory panel

Partnerships Developed at the local level:

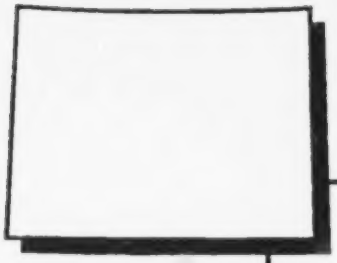
Local arts council
Local school districts

Data Collection

Surveys were not used to gather research data for AISBEG.
Data from an earlier survey was used.

Implementation Process

N/A Project focused on teacher training



WYOMING

The Wyoming Arts Council received a planning grant in FY 89 to work in collaboration with the Department of Education, the Wyoming Alliance for Arts Education, and the Wyoming Arts Alliance, as well as with other statewide arts and education organizations. Planning work has included a needs assessment and evaluation of existing school arts programs, a series of statewide conferences and workshops, and the development and convening of collaborative interagency planning committees. In addition, schools have been identified that are willing to participate as model sites.

WYOMING

AISBEG Planning Grant: FY 89 $20,000

STATE ARTS AGENCY PROFILE

Budgets During Grant Period

Total Arts Agency Appropriation	AiE Program Budget	AISBEG Project Budget
$240,875	$100,000	$61,000

Sources of Matching Funds

Legislative Appropriation to SAA:	$20,000
Department of Education	$4,000
Private Funder (anticipated):	$5,000
Alliance for Arts Education:	$1,000
Arts Alliance:	$1,000
In-kind support:	$10,000

Staffing

New staff hired to carry out AISBEG objective: YES

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	1	1
P/T	0	0
Outside Contractors	0	5*

Prior to AISBEG, AiE Program Included

Curriculum-based programs
Artist residencies
Special projects
Model, demonstration, or pilot sites

Trends in State Arts Agency Appropriation: INCREASED 20%

* Researchers and curriculum specialists

DEPARTMENT OF EDUCATION PROFILE

DOE Budgets During Grant Period

PLANNING GRANT

State Expenditures on Education	AIE Program Budget	AISBEG Project Budget
$281,000,000	N/A*	$4,000**

DOE Leadership

State Board of Education: Appointed by Governor
Chief State School Officer: Elected

STAFFING: New staff hired to carry out AISBEG objective: NO

No. of Positions :	BEFORE AISBEG	AFTER AISBEG
F/T	0	0
P/T	0	0

As a Result of AISBEG

A change has occurred in:

- Employment of arts specialists in grades K-12
- In-service staff development programs***

There is discussion of change by key policy makers on:

- Student achievement assessment and/or teaching
- State-level curriculum requirements/guidelines

There has been no change in status or potential change in:

- State certification for arts specialist teachers
- State university entrance requirements in the arts

Planning Process 24 months

Committee Involvement

	Total Committee Membership	Culturally Diverse	Frequency of Meetings
State-wide Planning Symposia	75	9	Occasional
State-wide Planning Committee	20	1	Occasional
Curriculum/Evaluation Task Force****	65	5	Regular
Local Community Forums	300	30	Regular

*Local school districts pay for AIE
** Identified by State Arts Agency
*** At the local level, in some districts
****Subcommittees for each discipline

WYOMING

AISBEG Planning Grant: FY89: $20,000

Planning Process 24 months (cont.)

Committee Participation in Planning Process

K-12 general classroom teachers
Teachers of the arts
Artists
Principals
Superintendents
Parents of students
Arts administrators
State agency board/commission members
Elected officials
DOE staff
State-wide Arts Advocacy Organization
State-wide Arts Education Advocacy Organization

Data Collection

The State Arts Agency and State DOE collaborated with the Alliance for Arts Education to collect information on a state-wide level from:

K-12 general classroom, teachers of the arts, artists and principals

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SCHOOL OF FINE AND PERFORMING ARTS
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RESTON, VA 22091

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WASHINGTON, DC 20005

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES
1010 VERMONT AVENUE, N.W. #920
WASHINGTON, DC 20005

NATIONAL ASSOCIATION OF JAZZ EDUCATORS
240 PROSPECT AVENUE #137
HACKENSACK, NJ 07601

NATIONAL ARTS AND EDUCATION ORGANIZATIONS

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WASHINGTON, DC 20566

ALLIANCE OF INDEPENDENT COLLEGES OF ART
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WASHINGTON, DC 20004

AMERICAN ALLIANCE FOR THEATRE AND EDUCATION
THEATRE DEPARTMENT
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EXECUTIVE SECRETARY
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AMERICAN ARTS ALLIANCE
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WASHINGTON, DC 20002

AMERICAN ASSOCIATION OF MUSEUMS
1225 EYE STREET, N.W.
WASHINGTON, DC 20005

AMERICAN COUNCIL FOR THE ARTS
1285 AVENUE OF THE AMERICAS
FLOOR 3, AREA M
NEW YORK, NY 10019

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 5
Reston, VA 22090

National Band Association
Florida State University
Tallahassee, FL 32306

National Endowment for the Arts
Arts in Education Program
1100 Pennsylvania Ave., N.W.
Washington, DC 20506

National Dance Association
Luke Kahlich
Executive Director
1900 Association Drive
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National Guild of Community Schools of Art
P.O. Box 8018
Englewood, NJ 07631

National Music Council
45 W. 34th Street, Room 1010
New York, NY 10018

National Office for Arts Accreditation in Higher Education
Samuel Hope, Executive Director
1250 Roger Bacon Drive, Suite 21
Reston, VA 22090

Opera America/Education
633 E Street, N.W.
Washington, DC 20004

Very Special Arts
1331 Pennsylvania Ave., N.W.
Washington, DC 20004

Young Audiences/National Office
115 East 92nd Street
New York, NY 10028

The Getty Center for Education in the Arts
is dedicated to improving the quality and status of arts education in the nation's schools. Fundamental to the Center's philosophy is the conviction that, for art education to become a more meaningful part of general education, its content must be broadened to include instruction in the four disciplines that contribute to the creation and the understanding of art: art production, art history, art criticism, and aesthetics. The approach is known as discipline-based arts education (DBAE). DBAE is distinguished by its emphasis on written, sequential curricula that enable students to develop their abilities for making art, examining art, and reading and talking about art. The Center's activities fall into five areas: professional development, curriculum development, model programs, theoretical materials, and advocacy.

The Kennedy Center Alliance for Arts Education
maintains and develops a partnership of individuals and organizations through a network of committees for planning, developing, and promoting the arts in education at the local, state, regional and national levels. It also provides national visibility and recognition of arts education and of exemplary programs and people involved in the arts and education.

The Lincoln Center Institute
provides background in the arts to classroom teachers and administrators that is designed to make them allies of the arts. It offers a three-week summer session conducted by teaching artists presenting dance, music, theatre, and film at the Juilliard School in association with Teachers College of Columbia University. Each participating school must send a minimum of three elementary and five secondary teachers. During the session, the teachers explore works of art that are performed live for them. This intensive, in-depth study is followed by another performance of the work and a discussion of their changed perceptions. Then the teachers design similar experiences for the students. After the summer session, teams of teachers from each participating school work with teaching-artists to plan their own aesthetic education programs for that school year. These teachers then introduce the units of study to their students using live performances in the school or at Lincoln Center as the focus. The model has been duplicated elsewhere.

Inscription from the temple of Athena, Priene 334 B.C.

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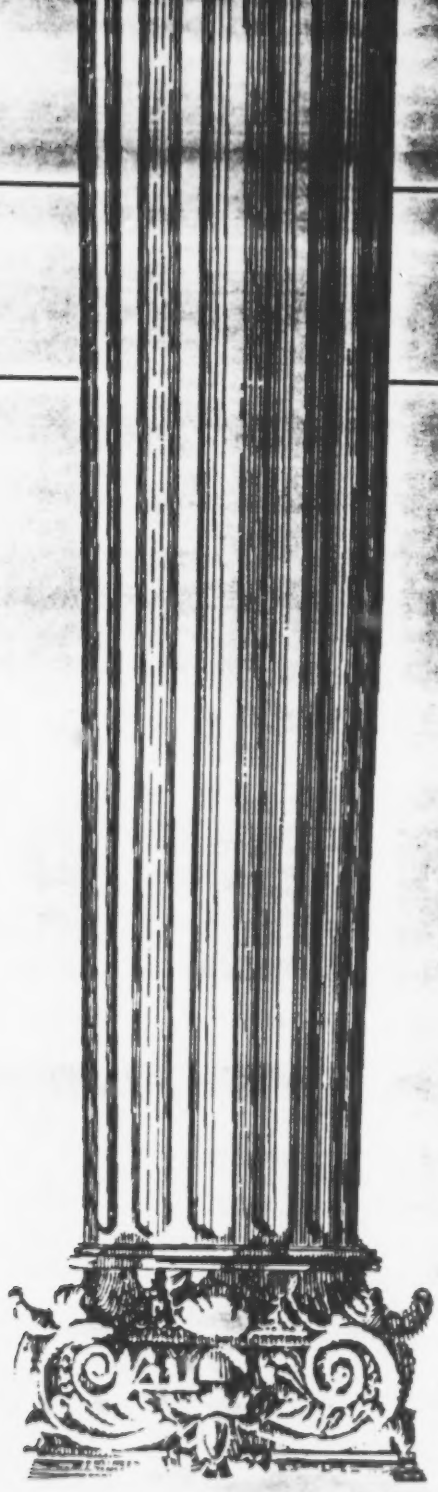
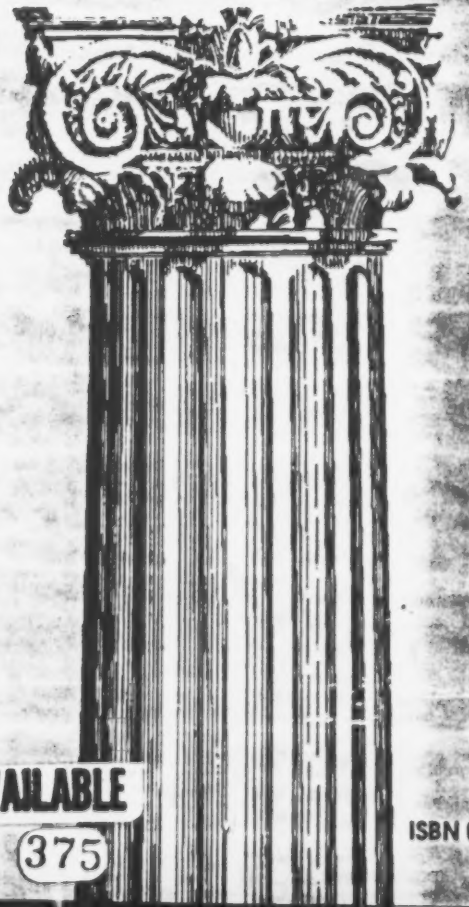
The type used for major titles and headings is LITHOS, also designed by Carol Twombley. Inspired by the qualities of the Classic Greek stone inscriptional lettering dating from the fifth century B.C., its simple, strong and permanent character seemed an appropriate choice for this publication.





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